

THE LATHENAEUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2642.

SATURDAY, JUNE 15, 1878.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

EGYPTIAN HALL, Mansion House.—A MEETING will be held, on WEDNESDAY, June 19th, at Three o'clock, for the ENCOURAGEMENT OF PROUD HABITS in all CLASSES.

The EARL of SHAFTESBURY, K.G., in the Chair.
Miss EMILY FAITHFULL will give an Address "On the Extravagance of Modern Life, its Cause and Cure."
THOMAS HUGHES, Esq. Q.C., and several Members of Parliament and Clergymen will address the Meeting.

STATISTICAL SOCIETY.—The EIGHTH ORDINARY MEETING of the present Session will be held on TUESDAY, the 18th inst., at the Society's Rooms, King's College Entrance, Strand, W.C., London, when a Paper will be read "On the Owens College, Manchester, and a Northern University," by James Heywood, M.A. F.R.S. To be followed by the Adjourned Discussion on Mr. Newmarch's Paper. The Chair will be taken at 7.45 P.M.

WAKEFIELD SCHOOL OF ART.—A HEAD MASTER is required for the WAKEFIELD SCHOOL OF ART on the 1st of OCTOBER NEXT. He must be a Certificated Master from South Kensington, and must be prepared to place such time as the Council of the School may desire at its service. The Master is paid by a proportion of the Fees, particulars of which, and any further information, may be obtained of Mr. JOHN FALDING, Hon. General Secretary, School of Art, Wakefield. Candidates must state the number and Group of Certificates held, but the Certificates need not be forwarded. Wakefield, 18th May, 1878.

TO ART-TEACHERS.—There will be a VACANCY, as SECOND MASTER, at the MANCHESTER SCHOOL OF ART in SEPTEMBER NEXT, and the Committee will be glad to receive applications up to TUESDAY, July 9th. The Salary offered is £2.1. per annum, with a proportion of the Government payments on results. Applicants must hold at least a First Third-Grade Certificate, and should state if, and where, they have been engaged as Teachers. Address, with full particulars, to Mr. E. W. MANNING, Secretary, School of Arts, Manchester.

CRYSTAL PALACE PICTURE GALLERY.—The Gallery is now RE-OPENED for the SEASON, with a NEW COLLECTION of BRITISH and FOREIGN PICTURES for SALE. For particulars apply to Mr. G. W. WAIN, Crystal Palace.

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SATURDAY, JUNE 15, 1878.

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LITERATURE

Characteristics of Leigh Hunt, as Exhibited in that Typical Literary Periodical, 'Leigh Hunt's London Journal.' By Launcelot Cross. (Simpkin, Marshall & Co.)

It might be not the worst paradox that should deduce our present national disdain of pure literature from our neglect of folio volumes. Our libraries nowadays are only framed for those who run and read; we carry Chaucer in a nutshell with us, and learn a few conjectural dates of Shakspeare's career on a railway journey, between one nap and another. We condense, forsooth, our classics, and conceive it to be the greatest pleasure that letters can give us if we bear away with us the shadow of the skeleton of some old kindly book. There was no such superficiality possible in the days of folios. With the elephantine bulk of a Beaumont and Fletcher resting upon their knees, our ancestors read slowly up and down the long columns with an equable delight, pausing now and again to repeat the golden scenes in the mind's eye, and rarely fretted by a turning page. The rustle of leaves is never still in modern reading; the eye scans the rivulet of type in the midst of the small page in an instant, and the luxury of books is turned into a toil. The contents of latter-day volumes correspond to their form; they bristle with facts, with hypotheses; they stir the fountain-heads of history with the same busy curiosity with which they pry into social secrets. The great men of old are not allowed to keep a single robe in their closets, or a love-letter in their bosoms, but active little duodecimos peep in and excite themselves about it. No doubt the loss of personal dignity in literature is due to the neglect of folios, for a book of that size cannot but be grave and senatorial; even in worn brown calf he is still a very reverend gentleman. The "last of the folios" is a phrase that has a very pathetic sound, far outweighing in melancholy import any "last of the Mohicans"; it was Leigh Hunt's *London Journal*, of which Mr. Cross has reminded us, in his pleasant little book, that claims this mournful title.

In the strictest sense, the *London Journal* cannot claim to be called a folio, for it was the bound file of a periodical, and in this way one might call the last year's volume of the *Saturday Review* or the *Spectator* a folio,

which would be a sad laxity of speech. But in point of fact the *London Journal*, despite its manner of issue, deserved the genuine honours of a book. In the first place it dealt entirely with *belles lettres*; no breath of politics was ever allowed to stir its quiet surface. Again, it was mainly and ostensibly written by one man, and he a master of style, who admitted nothing into it that he thought ephemeral or unworthy of deliberate attention. It was never intended that it should suffer the accustomed fate of journals, to be hurriedly read and then cast aside. There was no hurry about reading the *London Journal*, it would keep; it contained no news, but if it was taken up the last it was laid down the last, and never traversed the sad way that leads to the wastepaper basket. It appeared for two years, 1834 and 1835, during which time it was actually possible to enjoy, every Wednesday, a fresh relay of the genial humour and sunny fancy of Leigh Hunt. All in Leigh Hunt's *Journal* was impersonal and of a noble sympathy. There was a section in it called "The Week," where you read scandals of the private life of primroses, and why the nightingale delayed her coming; where there was news of thrushes and of squirrels, and the most intimate particulars about the prospects of the harvest. There was a portion of the paper made specially attractive by being given up to interviews with eminent men, but only those who were deceased, the birthdays of great personages being made the occasion of dwelling on their noblest qualities of mind and spirit, and the whole usually closing with an anecdote in which, not the weakest, but the most elevated side of their personal character was illuminated. There were eulogies of the living, to be sure, but they were dictated by no perverse antagonism to other living men, nor, it would appear, by any personal feeling whatever except Leigh Hunt's intense personal love of cleverness and goodness. What men, moreover, there were to praise in those days, and what a privilege to bring closer to the popular sympathy such writers as Landor and Carlyle, Lamb and Wordsworth! We are thankful to Mr. Launcelot Cross for bringing back to our memory with such distinctness Leigh Hunt's most memorable contribution to journalism.

That Hunt's writing is so uniformly excellent, and yet that it so easily slips from the memory, is first of all to be accounted for by his discursiveness. The very quality that makes him so easy and delicious a writer is one of his greatest drawbacks. For it is true of him what he himself said of Beaumont, that readers may read his works over and over and not clearly recollect to which of them a particular felicity belongs. It is not so with the other essayists of the period. We can turn at once, in 'Elia,' to the special passage that we wish to refer to. Landor, in spite of his want of dramatic characterization, is so great a master of form that we soon learn to know our way through the vast track of the 'Imaginary Conversations.' The novels of Peacock, which really belong to the same category, are well provided with sign-posts; but there is no remembering our path through the prose writings of Leigh Hunt. The student of the *London Journal* perceives another reason for this besides the too copious effusion of the author's style. That periodical, after its decease, became a kind of storehouse to Leigh

Hunt, from which he ever afterwards helped himself to things new and old. From it the lovely volumes entitled 'Imagination and Fancy' were taken almost bodily. "The Characteristic Specimens of Chaucer," which had formed a special feature of the *Journal*, reappeared in the 'Seer.' Mr. Cross has been at pains to investigate other cases of reproduction, fit to mystify the patient reader of Leigh Hunt's consecutive publications:—

"Indeed, the *Journal* is not only a periodical, not merely a compendium of the choicest reading, equal in quantity to eight three-volume novels, and in quality to all the novels of our language, except those from some half-dozen master-hands, but it is, as we have already said, literally books within a book. The supplements called the 'Streets of the Metropolis' are popular still in the shape of that best of all literary guide-books, 'The Town': the 'Romances of Real Life' formed a volume of their own. In the pages of the *Journal* we furthermore find the materials of the future 'Seer'; or, 'Commonplaces Refreshed'; the whole of Hazlitt's 'Characters of Shakspeare's Plays'; the quintessence of Elia's writings; germs of 'Imagination and Fancy' (in addition to those we have noted), as also of the companion volume, 'Wit and Humour'; and the 'Criticisms on Female Beauty,' which form so considerable a part of 'Men, Women, and Books.'"

To this list may be added the 'Horatiana' and the 'Thoughts on Language' of Egerton Webbe, the only remaining monuments to the wit and genius of a man whose name would never have been heard of but for the generous friendship of Leigh Hunt.

The characteristics which the title-page promises us are given with great minuteness, in a brisk, cheerful style, which proves Mr. Cross to be no unworthy disciple of the master he celebrates. We view the latter chiefly in his riper years, when the prevailing geniality, the enforced habit of enjoyment, had overcome the constitutional irritability of youth. We are introduced to Leigh Hunt as he appeared in the office of the *London Journal*, emanating good nature and a single-hearted love of beauty and simplicity. Mr. Cross has quoted many tributes of great men to the object of his affection; we can help him to one more, as true as any of them, which he seems to have overlooked. Mr. Horne, who, as fellow-editor with Hunt of the *Monthly Repository*, had better opportunity than most of judging the man at his unguarded moments, thus addressed him in the dedication to his 'Death of Marlowe' in 1837:—"You have long assisted," says the author of 'Orion,' "largely and most successfully, to educate the hearts and heads of old and young; and the extent of the service is scarcely perceptible, because the free and familiar spirit in which it has been rendered gives it the semblance of an involuntary emanation." This diffusion of culture would, without doubt, have been more impressive if the manner of expressing it had been more dictatorial. Sweetness was there in abundance, and there was no lack of light, but authority was wanted; and, after all has been said in praise of Leigh Hunt that can be said, there remains the want of that power that compensates, with many spirits far less richly endowed than his, for their own lack of fluency and insight.

It has certainly been a great oversight on the part of our publishers to allow the works of Leigh Hunt to remain so long unedited. De Quincey, Landor, Peacock, all writers more

esoteric and remote than he, have long found their place of honour in complete library editions. We call Mr. Cross's attention to this omission; we are inclined to fancy, from the tenor of this essay of his, that he possesses the needful patience and enthusiasm for the fulfilment of such a task. We are sure that a complete collection of the prose works of Leigh Hunt would be substantially welcomed by a public which has ceased to read him, not because it is tired of him, but because his books are out of print. It is a positive absurdity that the booksellers should continue to reprint the rubbish of the seventeenth century, and gorge our shelves with Glaphorne's plays and the doggerel of Taylor the Water-Poet, while so exquisite and so singular a writer as Leigh Hunt, a veritable classic, becomes year by year more inaccessible. In Mr. Alexander Ireland the author of 'The Town' has found a bibliographer; we hope to learn before long that he has found an editor in Mr. Cross.

Oregon: There and Back in 1877. By Wallis Nash. (Macmillan & Co.)

HAVING visited Oregon last year, Mr. Nash thinks it imperative to give the public an account of what he saw. On his return he was plied with questions about the general condition of the Pacific slope and of Oregon in particular, and this proved to him that it was necessary to write a book on the subject. The attractions of Oregon, as set forth in this book, are great and many. It is held up as a paradise for settlers, more especially for Englishmen, who, it is said, are increasing in number there. They are told that it is not necessary to abandon their British citizenship should they "purchase and hold land and prosper in this State." But Oregon is not singular among the States of the Union in permitting aliens to purchase and hold land. It is simple nonsense to state or imply that British subjects who are permanently settled in any State must not eventually become citizens of the Union. While Oregon does not refuse to allow an alien to acquire land, it possesses, according to Mr. Nash, the advantage of being only a twenty days' journey from Liverpool, and of being free from drought, tempest, and floods; and, what is as important as them all, it enjoys "immunity from insect plagues." On reading this last passage in the Preface we began to distrust Mr. Nash, because such an assertion proves either that he is prone to exaggeration, or else that his experience is very limited. He has spared his critics the necessity of calling in question the accuracy of his statement on their own authority, because he describes, at page 160, how his companions and himself strove, by enveloping themselves in their blankets, "to avoid the mosquitoes, which rose in swarms from the neighbouring beaver-swamp as the light faded away." Indeed, we regard Mr. Nash's enthusiastic account of Oregon much in the same way that he regards the account of Nebraska supplied in the railway handbook for emigrants, which, he says, gives the impression that it is the most fertile, prosperous, and enjoyable State in the Union; while "the severity of its winters, the violence of the winds sweeping its vast plains, is passed by in silence." More wonderful than any other thing said in praise

of Oregon is the inference deduced from Mr. Nash's experience of sleeping in the open air. When he awoke on the first morning that he camped out he found that mist surrounded him and his companions, "the night dews having been so heavy that our hair and our blankets were soaking wet, yet no one took any harm; and this was our experience throughout." A land in which the night dew saturates clothing without an attack of cold or rheumatism following is certainly marvellous. Indeed there are so many contradictory and extreme statements in these pages that the reader will be frequently puzzled to know what are the actual facts. To the instances already given may be added the following, which concerns peaches, and is given as the experience of a Presbyterian minister of English parentage and education, who went to Oregon in order to add farming to preaching. This gentleman "finds all European fruits grow to perfection in Oregon, save peaches." An Italian settler, with whom Mr. Nash afterwards conversed, told him "that fruit of all kinds, even peaches, grew and ripened well." We are as much surprised on being told that peaches do not ripen in Oregon as to read in the Preface to this volume that the State enjoys an immunity from insect plagues. Just as the familiar mosquito appears in the body of the book, notwithstanding what is said in the Preface, so the peaches, which do not flourish at page 187, grow and ripen well at page 190. The illustrations, of which there are thirteen, sometimes are as bewildering as the insects and the fruit. One, facing page 25, is entitled 'Rocky Mountains, Summit—Central Pacific Railway.' Now, nothing is said about the illustration on the page it faces in accordance with a direction to the binder. Nor is it easy to guess what it can be intended to illustrate. There is a station called Summit on the Central Pacific Railway, but it has a different aspect from this picture. There is not, however, any station in the Rocky Mountains passed over by that railway; the Union Pacific Railway traverses these mountains, and the Central Pacific traverses the Sierra Nevadas. The illustration facing page 141 is entitled 'Skinning a "Coon."' Here four men are watching a fifth thrusting his knife into the belly of an animal the size of a rabbit; but not a word is given in explanation either on page 141 or any other page. The author may have supposed that the illustrations spoke for themselves; others, besides those just mentioned, are certainly unintelligible to us.

If Mr. Nash were an ordinary tourist we should think but little of blunders and shortcomings like the foregoing. We gather from his volume that it is the record of a journey made for business purposes. Mr. Nash says in the Preface that his visit was due to a friendship of several years' standing with Colonel T. Egerton Hogg, a Californian who has acquired vast tracts of land in Oregon, and his visit convinced him both that much English money has been and will be invested there, and that a field of emigration is open, "suited in all respects to a large number of his fellow countrymen." Mr. H. N. Moseley, the naturalist to the Challenger expedition, accompanied Mr. Nash, and has compiled a handbook to the State. Mr. Nash describes himself as a lawyer, and says in the eighth chapter that he had some business with a lawyer in

one of the little Oregon towns. We infer from this that he is a solicitor who may possibly have some desire to induce clients to settle on the extensive tracts of land which are the property of his friend Colonel T. Egerton Hogg. That he has published the book with an eye to business or philanthropy is evinced by the statement that, if any readers are disposed to try their fortunes in Oregon, "if they will communicate with me I will gladly put them in the way." Putting aside the mistakes or slips which have been pointed out, and treating the subject independently of anything written in this volume, we emphatically protest against Mr. Nash being accepted as an authority on the subject of emigration to this State. His own personal experience is not long nor practical enough to qualify him for giving an opinion which deserves implicit trust. It is a serious responsibility to recommend any new country to an emigrant, and no one who has not lived in the country some time, who has not seen its dark as well as its bright side, can possibly be competent to give trustworthy advice on such a matter. If Mr. Nash were so greatly impressed with what he saw, if Oregon resemble the Garden of Eden so closely as he would have us believe, why did he return home? No one who has regained paradise could possibly wish to return to England. But the doubt on our mind, which this volume does not dissipate, is, Why should it have been reserved to Mr. Nash to discover the infinite charms of Oregon? It is a journey of twenty days distant from Liverpool, but it is not half that distance from New England, and the overflowing population of New England is only too ready to seek a new home in a more favoured locality. The truth is that no part of the United States can long remain unappreciated by the citizens of the Union, and, if Oregon be all that it is depicted in the pages of this book, it is certain of being speedily occupied by the young men from the Eastern and even from the Western States. We are confident, however, that many other states and territories are quite as attractive to shrewd and incredulous settlers, and that the emigrant who is determined to seek a new home on the Pacific slope, who is prepared to gain experience at a high price, and who is ready to work harder than the hardest worked farm-labourer in England, would find in California all the attractions which he need desire. If he must emigrate from this country, and if he really desire to retain that British citizenship which, according to Mr. Nash, the laws of Oregon permit him to do, he can find in the Dominion of Canada everything which is set forth in these pages to allure him. From Halifax on the Atlantic to Victoria on the Pacific there are room and land enough for English emigrants; there are laws as liberal as those of Oregon, and a variety of climates as great as is to be found either in the United States or in Europe. Before offering advice to the British emigrant, Mr. Nash would do well to make himself partially acquainted, not only with one state on the North American Continent, but with that splendid half of the Continent which is embraced in the Dominion of Canada. Indeed, he would find in Vancouver Island alone everything which charmed him in Oregon, with the exception, perhaps, of the extensive tracts of land which are the property of his friend Colonel T. Egerton Hogg.

If this were simply a volume of travel, we should have made several extracts showing how it is written. As a piece of book-making, it certainly does its author credit, inasmuch as he has kept clear of extraneous matter, and produced a story as clear, direct, and one-sided as any brief which could be prepared for counsel. No one could object to the volume being largely read if the British public were capable of distinguishing between what is interesting and what is misleading in it.

To the Arctic Regions and Back in Six Weeks; being a Summer Tour to Lapland and Norway; with Notes on Sport and Natural History. By Capt. Alex. W. M. Clark Kennedy. (Sampson Low & Co.)

IN the Preface to this bulky volume the author remarks that he does "not imagine that anything new is described in" it. He is strictly accurate in the estimate which he has formed of his labours. From the title-page to the index there is, so far as we can discover, not one fact which has not been related over and over again by a dozen different tourists of the usual type, who have travelled along the same familiar route, have read the same guide-books, and listened to the same patriarchal tales. Nor is this remarkable. This trip to the "Arctic Regions and Back" is merely the usual well-known tour through the southern part of Norway by railway and carriage, and up the coast by steamer to Tromsø. The book is plentifully illustrated with cuts of icebergs, icefields, seals, walrus, foxes, and other hyperborean brutes. But why they are there is a secret only known to Capt. Clark Kennedy and his publishers, for these animals have no connexion with the text, and, like the figure of the Eskimo, tend to mislead the reader into the belief that the author really did go to the "Arctic Regions and Back in Six Weeks," instead of merely making an ordinary tour to a point where the midnight sun can be seen. It is, accordingly, unnecessary to criticise the volume minutely. The author could hardly tell us much that is new of a country so well known as Norway, nor, owing to his ignorance of the Norse tongue, could he have, of his own knowledge, collected any information about the people not in the ordinary guide-books, from which he quotes voluminously.

There is, for instance, at the outset a long account of the trip to Hull by the railway, some extremely important information as to the temperature of the day on which the tourists set out on their "Arctic" expedition, and the equally valuable fact is mentioned that at Aldershot the author's old regiment was seen as the train passed. We are told whether the barometer was rising or falling when the explorers got to Hull, and finally we have a eulogium on the "capital table d'hôte dinner" in that town, an advertisement which the hotel proprietor will duly appreciate. The voyage from Hull to Christiania is made to occupy a good many pages. The reader learns that the wind was one day ahead, that the steamer on another eventful day rolled, and that notwithstanding Capt. Clark Kennedy was able to take his dinner, whether "L—" was sleepy or not, and so on through the wordy chronicle. There are various natural history notices scattered through the volume, though, curiously enough, in nearly every case of animals which

the author did not see. This is perhaps of no importance, as his passing observations might have been erroneous, though why he should have thought it necessary to give accounts—not always correct—of the walrus, polar bear, or white fox, taken from the books of other authors, is not very obvious. The remarks on the birds are generally accurate so far as they go, but the account on p. 303 is utterly absurd. Capt. Kennedy is also in error as to the species of whale which he saw. The "bottle-nose" is not *Delphinus tersio* (sic), but the *Hyperoodon butzkop* of Lacepede, the "schools" of the species through which the author "often sailed when boating among the Orkney Islands" being the "caaing whale," *Globiocephalus svinæval* of the same cetologist. A F.L.S. should really not call "the grampus, the porpoise, and other cetacea" fish. It is, to say the least of it, not agreeable to the prejudices of other people, who have, we believe, generally come to the conclusion that they are mammals. We have noted that Capt. Kennedy is ignorant of Danish, but, like many other tourists, he insists on always using the word "Norsk" rather than Norse, an unnecessary piece of affectation in those who call "Norge" Norway, "Svensk" Swedish, and "Danske" Danish. However, the word "Norsk," which, by the way, ought to be spelled Norske, seems to take the tourists' fancy, if we may judge from the persistency with which they use it, though it is as little to the point as "auld Ireland" (p. 89), which we hardly think has anything Milesian about it. People, not only in Norway but in Denmark, say *Velbekomme* (not "Velbecommen," as it is given at p. 373) when they rise from table. The theory of the Norsemen bringing with them to Orkney the peculiar pattern of gloves now knitted in Fair Isle (p. 114) is erroneous, and it is almost universally acknowledged that this art was taught the Fair Islanders by the seamen of the flag-ship of the Duke of Medina Sidonia, which was wrecked here in 1588. Nor are the eider duck skin quilts (p. 146) "purchased from the Greenland women by the crews of the whaling ships which annually go to those seas in pursuit of seals and whales." The sealing "ground" is far from the Greenland coast, while the Norwegians have no whalers in Baffin's Bay. The quilts are in reality brought to Copenhagen from the Danish possessions in Greenland by the vessels of the Royal Board of Trade. There are numerous trifling errors of this sort scattered through the book.

Amelia, &c. By Coventry Patmore. (Bell & Sons.)

MR. COVENTRY PATMORE has always been rather a puzzling poet to those who like to be able to sum up a writer's merits, defects, and characteristics generally in a neat phrase some ten words long. There is much in his work which in style and sentiment undoubtedly invites the epithet namby-pamby. On the other hand, even before 'The Unknown Eros' revealed powers in him which few people had suspected, observant critics had noticed plenty of detached lines and passages indicating the possession of very considerable poetic faculty. This volume is, we believe, the first of a new edition of all his works, many of which have for some time been unfrequent on the book-

seller's counter. It contains chiefly occasional poems of different periods, from the decidedly juvenile 'Yew-berry' to the two poems, 'The Rosy-bosomed Hours' and 'The Afterglow,' which appeared, with not very much grace of congruity, at the end of 'The Unknown Eros.' It contains also a long essay on English metrical law, which will be read by all students of poetry with interest. There still exists a good deal of the foolish feeling of scorn for such things which, for instance, dictated Mr. Lowell's remarks on Poe's metrical studies, but it may be hoped that this feeling is growing less frequent. Mr. Patmore does not seem to have made quite as valuable a contribution to the literature of the subject as he might have made; the fatal old quarrel between accent and quantity has drawn him to take part in it with the usual result. The truth seems to be that English verse is to be scanned both by quantity and by accent, and that no verse is really good which does not answer to this double test. Those who rely only upon accent give us slipshod doggerel; those who rely only upon quantity give us variations of the original "Tityrus happily thou," and so on.

The poems which the present volume contains hardly show Mr. Patmore at his best, while some of them go near to showing him at his worst. 'Olympus' and 'A London Fête' together make one think of a certain sentence about "idylls of the dining-room and the deanery, of the gutter and the gibbet," while the manner in which the domestic affections are celebrated in the former poem outdoes even Mr. Swinburne's gibe. We had hoped that Mr. Patmore, in reprinting this production, would have omitted at least four lines. 'Tamerton Church Tower' has always struck us as a mixture of excellent description and superfluous narrative. The ruling idea of 'Amelia,'

For dear to maidens are their rivals dead,
is a maxim the truth of which, except in a cynical sense, which is not Mr. Patmore's, we take the liberty of doubting; but 'The Barren Shore' is a beautiful poem; and 'Eros,' not to be confused with 'The Unknown Eros,' is a successful experiment in what we should call choriambic metre, though perhaps Mr. Patmore may not agree with us. We hope, however, that he will not indulge in much vaticination after the kind of 'The Sign of the Prophet Jonah':—

Voices of earth and heaven and hell
So sequent spell,
The shy, celestial, supreme fact
For which alone God did the worlds enact,
Which Was not, and which Is, and Is to come
That, but that He ordaineth souls
Nearly all deaf and the others dumb,
The very skies
Would shrivel up, like scorched scrolls,
At man's responding blasphemies.

This is the first strophe, and the others are like unto it. It is surely unnecessary in the adoption of choric metres to take for granted the theory of the hapless schoolboy, that choruses are of their nature unintelligible.

Commentaries on the Punjab Campaign, 1848-49. By J. H. Lawrence Archer. (Allen & Co.)

THE author of this book describes events in which he himself took part, and describes them well. He also throws a little light on certain incidents which have hitherto been some-

what imperfectly known. Finally he mentions details which cannot fail to be of interest to all who study the development of the military art. The war, as far as regards the main army, under Lord Gough, began with a skirmish, in which a doubtful success was purchased at a heavy price. An advanced party of the Sikhs occupied a position on the south side of the river Chenab, near Ramnuggur, and a strong British force, under the commander-in-chief in person, proceeded to reconnoitre the enemy. The Sikhs retired under a fire of our artillery and the pressure of our cavalry, and were in the act of crossing by a ford when all of a sudden our troops found themselves checked by the fire of a heavy battery on the north side of the river, and our light horse artillery guns were soon overmatched, and compelled to limber up. Unfortunately one of the guns had sunk so deeply in the heavy sand of the dry portion of the river bed that it could not be extricated. To cover the attempt to save it several charges of cavalry were made, but to no purpose, for the enemy's infantry, firing under cover of the numerous dry watercourses, could not be seriously hurt, and our troopers began to fall. Irritated at the position of affairs, Lient.-Col. Havelock, of the 14th Light Dragoons, brother of the late Sir Henry Havelock, obtained permission to charge with his own regiment, supported by the 5th Light Cavalry. The enemy fled before him, and Havelock, carried away by excitement, followed up the foe to the place where the abandoned gun lay imbedded in the sand. The horses of the 14th, however, soon became exhausted in the sand and mud, and the Sikh infantry, rallying, made a stand while their guns fired rapidly. Havelock, nothing daunted, plunged into the masses of the foe, and was never seen alive again. Brigadier Cureton, commanding the cavalry, observing the rashness of the charge, galloped to the front in order to withdraw our men. In an instant a matchlock-ball laid him low; and when our horsemen regained the south bank of the river they did so with terribly thinned ranks. A few weeks later, Lord Gough having received strong reinforcements, and having, in the mean time, effected the passage of the Chenab, advanced to attack the Sikhs on the battle-field famous as the scene of Porus's defeat by Alexander more than 2,000 years before. Lord Gough intended to attack the enemy the day after coming in sight of him, and the British camp was in process of being pitched when a few round-shot falling near the commander-in-chief, and rousing that fiery old warrior's indignation, precipitated the combat. There were not wanting, however, plausible reasons for not deferring the battle. It was about 3 P.M., only a few hours of daylight remained, and it was deemed hazardous to run the risk of a night-attack on ground imperfectly known. The army was, therefore, ordered to advance, though its leaders had but a faint idea of the enemy's strength, distribution, and position. A doubtful victory was purchased by terrible loss of life and some loss of prestige. The most striking episodes were the repulse of the 24th Regiment with great slaughter, and the flight of the 14th Light Dragoons. The 24th was ordered to attack a battery, to reach which the regiment had to traverse a mile of unexplored jungle. In penetrating this the 24th was necessarily

much broken, and was under an incessant fire of round-shot. When the soldiers at length emerged into the open—

"Rapid discharges of grape and canister swept away whole sections. In front the enemy's position was protected by a natural glacis, a gentle, grassy incline, forming a gradient of about six feet in fifty yards, rising from a network of pools of water with abrupt margins; and between these were many trees, with pendant branches, almost entirely denuded of foliage."

The 24th, specially ordered not to fire, advanced with an impetuous rush across the space intervening between the jungle and the battery, and captured the guns, but instead of following up the victory they paused to spike the guns. The enemy, seeing how few were their assailants, and strongly reinforced, retook the guns after a sharp hand-to-hand fight, and the wreck of the 24th was hurled back into and through the battery. To their credit, however, be it noted, they rallied when called on to do so, about a mile in the rear, and once more advanced. The battle was, however, by that time over, and the unfortunate regiment had nothing to do but to count its losses. These had been severe. The regiment that morning had numbered 1,176 of all ranks. Of these 520 fell, including eleven officers killed and ten wounded. The rest of the army had also many casualties, though the action only lasted two hours and a half. It is easy to explain the misfortune of the 24th. Unlike other regiments, they went into action in full dress, with shakos. Their colours, being uncased, presented over the jungle an excellent mark for the enemy's gunners. The colonel was a stranger, who had only just exchanged into the regiment, and many of the other officers also had been but a short time in it. The companies had been equalized for the occasion, and soon lost their cohesion. The advance was not accompanied by firing. Finally the ground was most unfavourable. Our author says, "Having learnt a lesson from the disaster that befell the 24th, the troops, whenever practicable, were subsequently exercised by corps, in advancing and firing in loose order." This is an interesting fact in the history of tactics. As to the flight of the 14th Light Dragoons, the author throws no new light on the subject, but we are enabled to state, on the best authority, that it originated in the misapprehension of a word of command. At all events a court of inquiry, assembled after the battle, exonerated the regiment from all blame.

Les Origines de la France Contemporaine.
Par H. Taine. *La Révolution.* Tome I.
(Paris, Hachette et C^{ie}.)

THE volume now published by M. Taine is the first of two which together will compose the second part of his important work. The subject of this second part is the Revolution, and it is not amiss that we should be reminded that what we call the French Revolution is in reality two distinct convulsions, of which the first happened in 1789 and the second in 1792. It is commonly the former which is meant when the Revolution is spoken of enthusiastically, and it is this which forms the subject of the volume before us. Another will be devoted to the movement of 1792; as M. Taine tells us, "A party formed itself round an extreme doctrine, rose to power, and used it in accord-

ance with its doctrine; this will be the subject of the next volume."

M. Taine belongs to the school of historians whom we may call the *serious* school, and it may certainly be said that the sooner this school gets possession of the French Revolution the better. It is the grand difficulty in history to be really serious, that is, serious as the man of science is. If the first step towards seriousness is to banish the stage-tricks of popular composition, these are still not merely tolerated but valued, and almost expected in history. The historian labours under a constant embarrassment which other investigators know nothing of. He is not sure of the support of any scientific public, but stands or falls very mainly by the decision of the same readers who decide the fate of novels. Thus Macaulay and Carlyle are positively praised, instead of being blamed, for having made history as interesting as romance. On the other hand, we notice that even M. Taine, manfully as he has struggled in this volume to treat his subject seriously, is obliged to confess in his Preface that "there ought to be a third volume, which should contain a critique of the sources," but, he says, "I want room." This, of course, means that if such a volume were published the public would not read it, and in the department of history investigations which are not popularly interesting actually cannot be published, but must be suppressed! Is it necessary to ask what study can hope to flourish under such conditions? But the evil, in itself great, becomes enormous when the historical subject is such as the French Revolution. Matter so exciting passes inevitably out of the hands of genuine historians; it is seized upon by writers who are by vocation novelists or dramatists, but who are able to pass themselves off as historians, since they are judged by no organized class of experts. How well we know the manner of these *dilettanti*! They often boast of research, but the objects of their inquiry are only worthless details of costume, or what they call "characteristic traits," i.e., tittle-tattle, and they love to give their narrative an air of histrionic solemnity, which is intended to cloak the absence of seriousness. The French Revolution is still mainly in the hands of this school, and it is certainly time that Liberalism purged itself of the mass of dangerous falsehood on that subject it has imbibed from their writings.

This volume treats of the same stage of the Revolution which is discussed in Burke's 'Reflexions,' and it is startling to find that M. Taine, who professes nothing so much as impartiality and independent inquiry, not only agrees entirely with Burke as far as Burke goes, but actually goes a little further. He makes no concealment of this, and in speaking of the 'Reflexions,' which Michelet calls a "poor declamation," he pronounces them to be "at once a masterpiece and a prophecy." Yet certainly we have fancied that in the last thirty or forty years we had come to know the French Revolution better, and to do it more justice than those who were first surprised by it. Does not Mr. Carlyle, in his essay on Mirabeau, tell us how, for a long time, there was only "loud no-knowledge or loud mis-knowledge" of it, but that the mists were gradually clearing, that three great figures were slowly emerging into clearness.

Danton, "the rugged Son of Earth"; Napoleon, who was by no means an "incarnate Moloch," but a preacher of some gospel or other; and Mirabeau; that the time was when Pitt and Fox seemed the great statesmen of that age, but that now they were understood to be insignificant in comparison with these great Frenchmen. And yet since the Napoleon Correspondence and M. Lanfrey's book, Napoleon seems more an "incarnate Moloch" than ever. As to Danton, we will wait for M. Taine's next volume. Mirabeau's work forms the subject of the present, and is pronounced to have been—not, indeed, through his own fault—total and entire failure, while Pitt is referred to as the example of a true statesman, who puts to shame the deluded fanatics of the Constituante.

No doubt, Mr. Carlyle only meant to say that the French politicians were more interesting, and this is a matter of course. A September massacre is far more interesting than a Regency debate, and gives far more scope for figurative writing. Out of the lives of Pitt and Fox Mr. Carlyle could not have made a book half so enthralling as he has made out of the French Revolution. Unfortunately a politician is not admirable in proportion as he is interesting, but almost in the inverse proportion. The maxim "Happy the nation whose annals are dull!" is true enough if we postulate readers whose taste for genuine history, as distinguished from romance or biography, has never been awakened. On the other hand, if you draw no distinction between history and romance, you will call him a great historical character who is fit to figure in a romance, and Pitt and Fox will pale before Danton and Napoleon. Lord Beaconsfield once said that there were only two events in history, the siege of Troy and the French Revolution. Indeed, as the Revolution has been treated by the literary school it does greatly resemble the siege of Troy, and chiefly in this, that it does not belong to history at all!

It is a great merit in M. Taine that, though himself a brilliant writer, he is able to treat this subject with rigid seriousness. We thought that, in his volume on the 'Ancien Régime,' he did not always show self-command enough in this respect, but indulged in some superfluous description and embellishment, which lowered the scientific character of the work. He has avoided this fault in the volume before us; in terseness and relevancy it is all that can be desired.

Its most important feature is the substitution of analysis for narrative, or, in other words, of a definite question for an indefinite one. The question proposed is, Under what conditions did the Constituante legislate? what were the reforms which it introduced? and how did they work? This question is answered very fully and clearly, but the principal reason why the answer given is so clear is because it is not mixed up with answers to other questions. Let us examine M. Taine's solution.

The Constituante, then, we are informed, worked in the midst not properly of a revolution but of a dissolution. Authority had not passed from one hand to another, but had fallen on the ground, and had been picked up by the casual crowd. This casual crowd, by an enormous confusion of ideas, was identified with the sovereign

people of which that generation had read in Rousseau. It was a crowd composed partly of hungry peasants, inflamed at once by wild fears and wild hopes, partly of the brigandage which the Ancien Régime, by its oppressive game-laws and restraints on internal trade, had caused to swarm in France; and this dangerous rabble found leaders chiefly in the class of *avocats*. Between the attack on the Bastille and the 6th of October it established an irresistible tyranny over the Assembly. But not only was the Constituante thus enslaved: it was also, by the testimony of all sensible observers, of Gouverneur Morris, Jefferson, Romilly, Dumont, Mallet-du-Pan, Arthur Young, Pitt, Burke, totally disqualified for the task it had undertaken. Most of its members were, in respect to politics, in the same condition as the gentleman who, being asked whether he could play the violin, answered that he did not know because he had never tried. "I remember," writes Dumont, "that long discussion (on the Rights of Man), which lasted weeks, as a time of mortal ennui; empty verbal disputes, metaphysical rubbish, an overwhelming torrent of verbiage." But their folly and their subservience to the crowd pushed them the same way, for the fashionable theory and the instinct of spoliation alike counselled extreme measures. Accordingly they committed errors beside which all other errors seem small.

The reform needed; so M. Taine continues, was large, and yet it was strictly limited. It consisted in the abolition of the exemptions of the *noblesse* and the establishment of some sort of financial control over the government. This was enough, "for a community, like a living body, falls into convulsions if you subject it to operations too violent." A new system of institutions must not be introduced all at once, for it requires a new system of habits, and "to try to create a new system of habits by decree is like trying to build an old house." Accordingly, if the orders of *noblesse* and clergy, if the great corporations had deserved suppression, it would have been a monstrous blunder to suppress them at a time when more pressing reforms were in hand. But these orders and corporations were in themselves good and useful. An aristocracy held in proper restraint is a seminary of statesmen. "Compare the gentry and *noblesse* of England with the politicians of the United States." In like manner corporations clerical and educational are of great use. The work they do is in itself of the highest value, and it is desirable, if only in order to limit the omnipotence of the State, that it should not be done by the State. Now the Constituent Assembly, besides rooting out feudalism without compensation, abolished titles of nobility, rejected the proposal of an Upper Chamber, and thus drove the *noblesse* to emigration, while, at the same time, they tried to convert the clergy into an army of state functionaries, and, by doing so, provoked a religious war which may be said to rage even at the present day.

The omnipotent State being thus enthroned upon the ruins of the ancient orders and corporations, the Assembly proceeded to organize it. They constructed a machine which wanted the only merit a machine can have, that of working. They carefully separated what they called the legislative power from the executive, and, under the notion of making the king like

an arm obeying the head, deprived him of all practical power. "He sends to each departmental assembly the decrees he has sanctioned, and desires it to transmit them and see them executed, receives its correspondence, and awards praise or blame. Nothing more: he is only a helpless intermediary, a public herald or monitor, a sort of central echo, sounding and empty, where news arrive and whence laws issue like a mere noise." In the administration they "proceeded upon the principle of making the subordinates always independent of the chief, for he does not name and cannot dismiss them, but has only a right of advice and remonstrance." In this way each department becomes a small isolated state, and in these small states the same principle of enfeebling authority is established. Here, too, the chief has no control over his subordinate, while authority is committed as much as possible to boards, and it is provided that every officer shall become incapable of re-election as soon as he is likely to have acquired any skill. "Never have jealousy and suspicion been so vigilant even against legal and legitimate power." Even in the army partly, and in the national guard wholly, the officers are elected by their men. The general result is that all power passes to the municipality. "Force has been put into their hands, and they use it. They use it so vigorously that one of them, that of Paris, taking advantage of neighbourhood, will besiege, purge, and govern the national Convention and, through it, France."

M. Taine reckons that under the new system each citizen is called upon to give two days in the week to public affairs, whereas it has been reckoned that even in the United States he only gives one. Now in France this obligation is wholly new; consequently when the first enthusiasm has subsided, the majority decline the work. A monstrous miscalculation comes to light. "Such and such weight and resistance has been arbitrarily attributed to the human metal that is employed, and it turns out to have ten times less resistance and ten times more weight." At this point power passes into the hands of trading politicians, who are either men crazed or men ruined, "the village attorney, the unfrocked monk, the intrusive excommunicated *curé*, most of all the local journalist and orator, who now for the first time finds an audience, applause, influence, and a career." Taking the Declaration of the Rights of Man for text, these orators easily deduce from it mob-law.

Such is the statesmanship of the Constituent Assembly, which, as Victor Hugo and Mr. Carlyle have clearly seen, differs from that of Pitt and similar politicians as poetry differs from prose, or, in other words, as lunacy differs from reason. M. Taine proceeds, in a third part, to trace the practical working of the Constitution. "In the three years which follow the fall of the Bastille, France presents a strange spectacle. Nothing but philanthropy in words and symmetry in laws; nothing but violence in acts and disorder in things. From a distance it seems the reign of philosophy, looked at closely it is a Carolingian dissolution." He presents an appalling picture of the anarchy which reigned in the provinces, and reckons up six distinct *jacqueries*. We may observe that one effect of his method is to dissipate a peculiar illusion which the ordinary histories of the Revolution create, and

which arises from the rapidity with which the impression made by one portent is effaced by the appearance of another still more portentous. It is thus, for instance, that the Girondists are commonly spoken of among us as men remarkable for a moderation which perhaps they pushed to feebleness, because we compare them with the Mountain, whereas if we contemplated them by themselves we should see them to have been furious fanatics. Still more inveterate is the general misconception about the period and the men of the Constituent Assembly. They seem to us positively glorious, because of the dark background of the 10th of August, the September Massacres, and the Reign of Terror which lies behind them. This illusion is heightened by the idyllic fêtes and dithyrambic orations which seize the attention, and by the chorus of jubilation which rose from contemporary poets and journalists in other countries. Thus the impression produced on the minds of the present generation is that the period from the fall of the Bastille to, say, the flight to Varennes was a sort of golden age, too bright to last, and while we remember the saying that "no one who did not live through 1789 can know how happy human life may be," we do not understand that there was any very dark side to the period, though of course we are aware that it witnessed isolated horrors such as the 6th of October. Now M. Taine has painted this period without the usual background, for he reserves the Reign of Terror for another volume. We think that many of his readers will realize for the first time the enormities of 1789, 1790, and 1791 when they see them separated from those of 1792, 1793, and 1794, and the infatuation of the Constituent Assembly when they do not compare it with the still wilder infatuation of the Legislative Assembly and of the Convention.

Such is the general effect which this volume produces on the mind. It will be seen that the effect is produced rather by the way in which the facts are presented than by anything very new in the facts themselves, and also that the total result is not a new view of the Revolution, but a confirmation of the view taken of it at the moment by observers like Burke. These criticisms on the Constitution of 1791 may be very just, and they are telling, because they are not mixed up with irrelevant scene-painting and rhapsody; but assuredly we have heard them all before. Perhaps nothing more remains to be discovered on a subject which has been already so much investigated, but it is the fact that M. Taine's vast research has not led to important discoveries. Perhaps he is most original in his vindication of the *noblesse*. In his former volume he was disposed to defend the *seigneur* against the charge of cynical selfishness, and to represent him as kind and benevolent where he was not an absentee. Here the *noblesse* of the emigration are defended still more warmly. In particular, the middle ranks of the *noblesse* are described as having greatly improved under the serious influences of the time. "Nowhere had that practical philosophy which consists in the spirit of self-denial penetrated more deeply than in this calumniated *élite*. Under a polished surface, brilliant and sometimes frivolous, they have serious minds; their ancient honour has

grown into patriotism." The popular hatred of them is interpreted as the aberration of the fierce and timid peasant-mind, given up to the chimeras of suspicion under the influence of an unwonted excitement. For instance, we are told that Foulon, of whom it was reported that he had said, "the people might eat grass if they could not get bread," had in reality been particularly benevolent, and had spent 60,000 francs upon the poor of his estate in the winter before he was so cruelly murdered.

But with the exception of this vindication of the *noblesse*, M. Taine hardly professes to have discovered anything new, and only confirms with fresh evidence what was known to all of us. Perhaps there was nothing more to be discovered. And yet we cannot help thinking that a De Tocqueville might have found something. For in this volume, as in the former, we seem to see history written by one who is not an historian either by irresistible vocation or by training. M. Taine has no command of historical illustration. France and its Revolution do not bring to his mind other countries and other political convulsions. He never dreams of classifying the French Revolution among revolutions, nor have we noticed a single instance where he uses the comparative method or gives us reason to think that he has prepared himself for his work by a comprehensive study either of universal history or of political science. From physiology he helps himself freely, but in politics proper his one conviction seems to be that in political matters the English are right. We fear this key will not fit every historical lock. Is it, for instance, so clear that the Constituent Assembly ought, in the English method, to have established a parliamentary control over taxation? We suspect that M. Taine's exposure of the political incapacity of that generation of Frenchmen proves, at the same time, that a French Parliament could not safely have been trusted so far. Control over taxation means, we know, unless it is used with extreme moderation, an unbounded control over Government, with the option of assuming all the powers of government. Now nothing is more evident than that moderation was a virtue unknown to any Parliament that could then have been brought together in France. It follows that had the Constituent Assembly claimed this power for the Legislature all the other changes that were actually made would have been made a little later under the cloak of it.

M. Taine's impeachment of the Revolution is so thorough-going that we have only found a single sentence of favourable appreciation. "It sowed good seeds," he admits, "in the institution of the *état civil*, of the Codes Penal and Rural, by the first commencements and the promise of a uniform Civil Code, and by the announcement of certain simple rules in finance, procedure, and administration." Perhaps it is well just at this moment to err in the extreme of depreciation. Now that, by quite a different road, the French have arrived at a political system superficially similar to that which the Revolution introduced, they are in serious danger of being led to think that the Revolution has been approved by the verdict of time. Such an error would cause another generation of Frenchmen to pervert their understandings and judgments by persuading themselves to regard frantic folly as

inspired wisdom, bombast as true political oratory, and massacre as statesmanlike energy. It would, indeed, be well if the nation could be brought to abjure not only 1793 but even 1789, so far, at least, as to renounce all the methods and almost all the practical measures of that epoch. Nevertheless we do not accept M. Taine's unqualified condemnation. Perhaps he himself on another occasion and in another context would not refuse to call the Revolution great and even beneficial. It was so, we think, although it had no grain of wisdom or genuine statesmanship, and though its whole system was wrong. Goethe used to say that he admired the English for their thoroughness; "sometimes, indeed, they are thorough fools, but even that has its value." In like manner there was a value in the confident thoroughness of the Revolution. At a fearful hazard and cost it taught the world in a few years more lessons in politics than had been taught in many centuries of steady routine. If a completely new departure was to be made, the first adventurer could not but go wrong, and France consented to be that adventurer. Her *naïveté*, her sanguine self-complacency were childish, but this very childishness marked that a new birth had taken place. De Tocqueville, as we see by many of his letters, although he was as little duped as M. Taine is by the literary misrepresentation of the Revolution, always retained a strong admiration for the generation that made it, and asserted their superiority in public virtue to the generation to which he himself belonged. Their mistakes, however enormous, were honest; they sincerely believed in human nature and in reason, and that faith saves them before the tribunal of history.

NOVELS OF THE WEEK.

- Friendship*. By "Ouida." 3 vols. (Chatto & Windus.)
Pretty Polly: a Farce in Fyttes. By G. Manville Fenn. 3 vols. (Tinsley Brothers.)
Little Dale. By Sejanus. 3 vols. (Same publishers.)
Christine Brownlee's Ordeal. By Mary Patrick. 3 vols. (Smith, Elder & Co.)
A Young Flower's Heart. By Thornbrough Bell. 3 vols. (Tinsley Brothers.)
Virgin Soil. By I. S. Tourgenieff. Translated by Ashton W. Dilke. (Macmillan & Co.)

It would be impertinent to suggest to so accomplished a quotation-monger as the author of 'Friendship' a certain well-known maxim as to the one style which is not permissible. "Ouida" has often dilated on the attractions of forbidden fruit, and it is possible that this is the explanation of her adoption of the *genre ennuyeux*. She was not wont, at least before the days of 'Ariadne,' to be dull; and though the means by which she avoided dullness were not always those which she intended, the result was the same. One could laugh at her pathos, be diverted at her wonderful inaccuracies, and enjoy, after a fashion, the antics of her puppets. The person who enjoys 'Friendship' will be a very strange person indeed. In fact, nothing but a strong sense of duty, assisted by a faculty of rapid reading, will carry any one through its three volumes. The explanation of this is not far to seek. "Ouida," who is always striving after some new thing, has on this occasion attempted the

elaborately satiric style, and as her satiric faculty is absolutely non-existent, the result is not surprising. She has taken for heroine a certain Lady Joan Challoner, who is simply Becky Sharp, made well born and beautiful, but without any one of Becky's attractions, and with her defects multiplied twenty-fold. Lady Joan has a husband, a child, and an Italian lover, the last, named Prince Ioris, being an accomplished and amiable fool, who allows her to tyrannize over him—body, soul, and fortune—as she pleases. The public acts of Lady Joan consist chiefly of dabbings in dubious speculation, of trafficking with her friends in false antiquities, and of an elaborate keeping up of appearances by toadying all respectable people who are greater than herself, and patronizing all those who are less. In this capacity she frequently “lunches off cold lamb and lettuce with a dean,” a crime which seems to possess some peculiar and unexplained turpitude in “Ouida's” eyes, for she mentions it several times over. In her hours of ease the Lady Joan smokes, screams, goes to masqued balls, and generally demeans herself after what is called by some writers a Bohemian fashion. There appears to save Ioris a gifted artist-countess, who is one of “Ouida's” old friends, and in whom we seem to find her again. The account of the early life of the Countess Etoile is in parts so surprisingly like that of Itti-Duffa that one wonders whether Mr. Burnand has copied “Ouida,” or “Ouida” Mr. Burnand. The reader may be left to find out what success attends this angelic intervention. The satire is done partly by the author, partly by a certain Lady Cardiff, one of whose monologues extends with slight interruptions to twenty pages. It consists of variations on such novel truisms—or *falsisms*—as that French society is witty, that Italians are sentimental and polished, that Americans are vulgar, that English people adore rank and money, &c. The vein of rich allusive blunder which “Ouida” has hitherto worked with such striking success is rarely reached, though a nugget now and then rewards the prospector. It is very much to be hoped that ‘Friendship’ will be its author's only contribution to the literature of satire. The earlier styles occasionally, at any rate, made us laugh. The Roses-and-Burgundy manner, the manner as of a very young person who had read Mr. Swinburne's works with more zeal than understanding, even the Lemprière-and-Baedeker manner, were productive in one way or other of some amusement. ‘Friendship’ is merely a tedious and disagreeable book, the monotony of which is occasionally diversified by passages of not very pardonable coarseness.

Mr. Fenn's is a very long farce, and its fun of the dreariest order. It is perhaps as well that a parrot should be supposed to relate the story, though the frequent ejaculations of the bird would be a serious interruption to anything like a consecutive narrative. As these “fyttes,” however, are somewhat unconnected, and describe scenes from low life and the awkward antics of two undignified members of the junior bar, nothing is lost by the interludes of the parrot.

Sejanus must have taken a long time to compose his marvellously complicated farrago; and, unfortunately, it will take the reader a long time to wade through it. It is vain to

endeavour to skim lightly over the pages of ‘Littledale.’ The effect of skimming is only to produce a hopeless confusion of ideas; and in order to do anything like justice to the author, or rather to oneself, it is necessary to push steadily through a mass of dull prosing, interspersed with occasional sermons, through learned dissertations, stilted dialogues, and documents supposed to be of a legal character. The story concerns the vacant earldom of Chiveydale, for which there are several claimants. Of course there are some lost papers, and a rascally lawyer's clerk. It is needless to get beyond this clerk; he is a brick from which the monstrous edifice of Sejanus may be fairly judged. At the opening of the story we find him boring a hole in the wall of his master's office, in order to get possession of secrets which may be valuable to him. After a good deal of industry of this kind, he is married to the heroine. One night his fate overtakes him, in the person of one of the claimants to the earldom, who smites him on the head with a lock, and drives a piece of his skull into the brain. The man of law, not yet ready to die, goes into court next day, and gives his evidence in the pending suit. This duty heroically performed, he comes home in the evening, and sinks into an “early and unhonoured grave.” Hear the author:—

“In the pride of its power the sun of his intellect had drawn up foul vapours from the stagnant marshes of fraud and guile; and now it was setting amid dark clouds of oppressive and poisonous heat, only to be dispersed by the artillery of Heaven—the bright smiling lightning and pealing thunder of Him who causes the planets to roll, and guides the stars in their course amid the boundless ether. . . The drops still hung on the foliage of his soul, but they were resplendent as diamonds, illumined by the power of truth and humble endeavour.”

Sejanus is learned in his way, but his learning is forced upon the reader in a style which is occasionally anything but pleasing. Thus:—

“The *ubomi* (which is meat with a few maggots) and disgustingly stale milk form the highest treat of the African; equally accounting for the curse of slavery and practices that travellers dare not even hint at, in some of the fairest portions of the earth.”

This fact (if it be one) does not serve to elucidate the mystery of the Chiveydale earldom, and it might puzzle Sejanus himself to say why it was introduced into his novel.

Christine Brownlee, being engaged to an admirable young doctor, is compelled by filial duty to forsake him for a wicked old baronet. The circumstances demanding the sacrifice are nothing less than the necessity of hiding her father's guilt through the riches which are the sole recommendation of Sir Robert Urquhart. Granting the justification to be sufficient, the reticence which Christine practises towards her lover as to the reasons of her treachery is practically impossible. Two such especially candid people as they are described to be, connected as they are by such passionate attachment, must have come to an understanding; and the perversity of people in novels was never more clearly illustrated. Apart from this objection, the story is well told, and in spite of it we do not feel the impatience of cross-purposes and transparent mysteries with which less skilful narratives afflict us. Christine is herself a heroine of some magnitude, and her high spirit is maintained throughout her ordeal of misery. In

her lies the chief interest of the tale; though the wedded life of Mr. Graham and his lively young wife, Lady Jean, who nearly ruin their mutual happiness by causeless jealousy, makes a prettier story than the materials would seem to indicate.

‘A Young Flower's Heart’ is a pretty, simple story. The author has a keen appreciation of the beauties of nature, and often succeeds in little bits of word-painting, descriptive both of them and of the brighter aspects of humanity. But the most vivid and charming descriptions will not in themselves suffice to make a good novel; and it must be confessed that Thornbrough Bell has relied rather too much upon his or her powers in this respect, and has not given time or thought enough to the conception and working out of the plot, which is as slight as possible. It is true that the story is called a “sketch from memory,” so that the author may claim that the reproach of slenderness or dulness ought to fall upon the originals of the characters here described, rather than upon the hand which faithfully traced their outlines. In that case Thornbrough Bell may be reminded that there is no sufficient justification for telling the story of uninteresting lives, that novel-readers do not appreciate such narratives, and that the very *raison d'être* of novel-reading is the desire of ordinary men and women to escape from the commonplace of their own existence. With a little love, a little jealousy, a little misunderstanding—everything on a little and a pretty scale—this story is commonplace, at best. Perhaps the reason is to be discovered in the fact that the style of the writing is transparently unripe. A few years hence we may have better work from the author of ‘A Young Flower's Heart.’

As we have already reviewed at length Mr. Tourguénief's ‘Nov’ (see *Athen.* No. 2573), of which ‘Virgin Soil’ is a translation, we need not do more now than recommend every one to read the remarkable work which Mr. Ashton Dilke has made generally accessible. Marianna, the attractive heroine whom Nejdanoof loves, and the unattractive Mashurina, who secretly admires Nejdanoof, will serve to make the reader understand how it is that so many Russian women have of late taken part in that revolutionary agitation with which recent political trials at St. Petersburg have made the public acquainted. Strange is it to compare the pages of this book with the reports of those trials. Had the latter appeared before the publication of the story, it might well have been supposed that the novelist had borrowed from the annals of the law courts. But the date of its publication being borne in mind, its author may almost be credited with a power of prediction. Well may the translator say of the story that “some of its sentences read almost like prophecies.” In Mr. Tourguénief's case an old experience has attained to something like a prophetic strain. It is to be hoped that he may be induced to give us some more of his social forecasts. He has, it is true, intimated that his literary career is closed, that he has finally laid down his pen. But events succeed each other rapidly and unexpectedly in Russia. A change may come over the country remarkable enough to induce him to return to work, and to add another series of portraits to those contained in ‘Fathers and Sons’ and ‘Smoke’ and ‘Virgin Soil’—portraits which bring

before our eyes the representatives of three successive schools of Russian thought. The artistic skill which his work displays is now universally recognized. His fame has spread less widely among ourselves than in many other countries in which he is known only through the medium of translations—in France and Germany, for instance, and even in America. This may possibly arise from the fact that some of the translations with which we have been favoured have been intolerably bad. The English version of 'Duim,' published under the title of 'Smoke,' was probably the worst translation ever made. And another of his novels has appeared in an English dress which renders but scant justice to its original garb. In the present case he is well represented. The translation of 'Nov' has evidently been to Mr. Ashton Dilke a labour of love, and he has excellently accomplished what must have been by no means an easy task. Thoroughly acquainted with Russian, he has been able to give a faithful rendering of the original text, and at the same time he has contrived to avoid the stiffness and angularity which are apt to beset translators.

TALMUDICAL LITERATURE.

RABBI N. RABBINOVICZ has just brought out the ninth part of his 'Varie Lectiones in Mishnam et Talmud Babylonicum,' containing the tract called *Sanhedrin*. He intends to begin shortly the collation of the Vatican MS. of the Talmud of Babylon, which is much older than that of Munich, if some Jewish Mæcenas will provide means to defray his expenses. Another important edition of the Talmudical literature is also making progress. We mean Dr. Fraenkel's critical edition of the 'Tosephta' according to the MSS. of Erfurt and Vienna, the third fasciculus of which has appeared. We have also received the first fasciculus of Dr. Alexander Kohut's excellent edition of the famous dictionary (called the *Arukh*), on the Talmud and Midrashim by R. Nathan, of Rome (in the eleventh century), based upon the old edition, and revised with the help of seven MSS. If the Latin and Greek words to be found frequently in the Talmudical books, and explained by the *Arukh*, have been, although imperfectly, transcribed by the late Landau in his edition of the *Arukh*, they are, in the present edition, elucidated according to modern philological science. Dr. Kohut's edition has still another advantage, viz., that of containing the explanation of the Persian, or rather Zend, words, which are not rare in the Babylonian Talmud, and which the *Arukh* has recognized as such on the authority of the schools in the Persian-speaking countries. We miss these in Dr. Levy's excellent dictionary on the Talmud and Midrashim, which is, we are happy to say, advancing rapidly. Dr. Kohut's elaborate preface on the life of R. Nathan of Rome, on his predecessors in the lexicographical science, as well as on his followers, on the various editions of the book, and on the value of the MSS., is worth reading. But few will be able to do so, as it is written in the Rabbinical Hebrew. Dr. Kohut also labours under the same difficulties as the two above-mentioned learned rabbis, having very limited means, or even none at all, to bring the work of a lifetime to a close. We hope that the friends of philological researches, and especially some of our rich Jews, will make such liberal contributions as will enable the authors to go on with their important editions. Of Dr. Hamburger's 'Real-Encyclopædie für Bibel und Talmud,' we have just received the fourth fasciculus of the second part. The tenth part of the *Haluz* contains an elaborate article by the editor on proper names of the Rabbis in the Babylonian Talmud. We may also mention that Dr. Ginsburg is preparing a critical edition with an English translation and commentary of the post-Tal-

judical book, called 'Massekhet Soferim,' the only treatise of an early date on Hebrew palæography. The Rev. W. H. Lowe, M.A., Christ College, Cambridge, has in the press an edition with notes, and an autotype fac-simile of a fragment of the Talm. B. Pesahim, of the ninth or tenth century, in the University Library, Cambridge. Dr. Schiller-Szinessy, of Christ College, Cambridge, promises a critical edition of the Talmud of Jerusalem as soon as he shall have brought out his critical edition of David Qimhi's 'Commentary on the Psalms,' now in the press.

Prof. Dieterici, of Berlin, has just published his interesting popular lecture, 'On Darwinism in the Tenth and Eleventh Centuries, chiefly from Arabic Sources.' In the Jewish weekly paper, *Die Wochenschrift*, the subject is treated from the Talmud.

OUR LIBRARY TABLE.

MR. W. A. B. GROHMAN has given to his new volumes an unfortunate title, *Gaddings with a Primitive People*, being a *Series of Sketches of Alpine Life and Customs*, for laborious ascents to remote Alpine villages, and the equally laborious crossing from one little-frequented valley to another, can hardly be called gadding. By means of large type and wide spaces Mr. Grohman has spread out his sketches into two volumes, with no advantage except to the eyes of aged readers. He would have done better to condense his narrative, and incorporate it with 'Tyrol and the Tyrolese,' the book he published two years ago. We should then have been spared the repetitions and trivialities which detract from the interest of the present work. Was it, for example, worth while to occupy a page with an account of the surprise of a girl who on entering a "caffè" for the first time fancied she saw her twin sister in the big looking-glass? To the general plea that the manners and customs described in the sketches are destined to be civilized off the face of the earth, we answer that the sooner most of them disappear the better. Mr. Grohman tells us how he bought Schloss Matzen and made it his dwelling-place; and carries us in his "gaddings" to a Paradise Play, to fairs and rifle matches, to weddings and pilgrimages, and introduces us to schoolmasters who supplement their teaching by painting pictures and shaving and haircutting. He has something to say of priests and their abuse of power, and is especially severe on the Jesuits, all of which may be more or less entertaining to readers unacquainted with Tyrol. In one place, a peasants' bathing resort, an historical personage comes before us—Bismarck, flirting with the bath proprietor's daughter, Josepha, and offering to marry her, until checked by her father's peremptory refusal. Misprints are so numerous throughout the book as to imply great carelessness in the correction. Thus we have "Melanchton," "decrepid," "repairable," "impressment," "hymenial," "offshots," "park" for *peak*, "hell-like voice" for *bell-like*, "peeled" for *peeled*, "maas" for *Maas*, "cembra" for *cembra*, "Frauzl" and "Franzel" for *Franzl*, "Wörgel" for *Wörgl*, "Passier" for *Passier*, "Pasterstral" for *Pasterzenthal*, "Tormel" for *Tomerl*, "joddler" for *jödel* and *jödeln*, besides many examples of limping grammar. But the choicest specimen is "Ehehaft teidignug," the explanation of which we must leave to one of the multifarious schoolmasters above mentioned.

Conditions of Social Well-Being, by Mr. David Cunningham, which Messrs. Longmans & Co. publish, has a title wider than its actual range. On the title-page a longer description of its objects is given in the words "Inquiries into the material and moral position of the populations of Europe and America, with particular reference to those of Great Britain and Ireland." The inquiries and results it contains are, however, mainly economic, relating to the wealth of various nations, especially of their agricultural and labouring classes. It can hardly be said to contain anything new to persons accustomed to study such objects, but it embodies a considerable amount of

information, compiled for the most part from good and trustworthy sources. We cannot, however, include among these, as readers of the *Athenæum* will easily understand, Mr. Fisher's histories of landholding in England and Ireland, in which Mr. Cunningham puts implicit confidence. It may be added, too, that the economic philosophy is nearly obsolete which leads Mr. Cunningham to apply to the solution of questions between capital and labour such propositions as that "the rise and fall of wages must be left to the operation of natural law," and that "natural law is as certain in operation in the social as in the material world."

WE have received the third and fourth volumes of the translation of Victor Hugo's *History of a Crime* from Messrs. Sampson Low. Considering the immense difficulties of the task the translation is well executed.

THE *Royal Navy List*, which is published quarterly by Messrs. Witherby & Co., contains the dates of all commissions, and a statement of the war and meritorious services, medals, decorations, honours, &c., of the officers of the Navy and Marines both on the active and on the retired lists. It is edited by Mr. C. E. Warren, R.N., and Lieutenant-Col. F. Lean, R.M.L.I., and deserves praise for clear arrangement and accuracy: in fact, it does for the Navy what "Hart" does for the Army.

FROM THE *Report for 1877 of the Birmingham Free Libraries Committee* it appears that the issues of books in the Reference Library during the year were 281,068, an increase of 18,562 over the year 1876. The total issues of books in the Reference and Lending Departments in 1876 were 604,721, and in 1877 they were 679,954, thus showing an increase of 75,233 for the year. For the Art Gallery a collection of metal-work in brass and silver, illustrating French, German, and Italian metal work, from the thirteenth century downwards, has been purchased at a cost of 500*l.*, being part of the fund of 1,000*l.* placed at the disposal of the Corporation by Mr. Joseph Chamberlain, M.P., for the purchase of objects of industrial work.

LIST OF NEW BOOKS.

Theology.

- Book of Remembrance in Relation to Mystery of God, 5/ cl.
Candid Examination of Theism, by Physicus, 8vo. 7/6 cl.
Dennett's (E.) Unsearchable Riches, cr. 8vo. 2/ cl.
De Sales' (St. Francis) Love of God, 12mo. 5/ cl.
French's (T. V.) Revived Memoirs of a Pastor's Parting Counsels, cr. 8vo. 2/6 cl.
Forbes's (J.) Predestination and Free Will, 8vo. 2/6 cl.
Gebhardt's (H.) Doctrine of the Apocalypse, 8vo. 10/6 cl.
Luthardt's (G. E.) St. John's Gospel, Vol. 3, 8vo. 10/6 cl.
Randolph's (Rev. W.) Analytical Notes on Obadiah and Habakkuk, 8vo. 5/6 cl.
Truth and Error in Religious Belief, cr. 8vo. 5/ cl.
Voysey's (Rev. C.) Mystery of Pain, Death, and Sin, 7/ cl.

Fine Art.

- Marshall's (J.) Anatomy for Artists, roy. 8vo. 31/6 cl.
Poetry.
Bennett's (W. C.) Sea Songs, cr. 8vo. 4/ cl.
Patmore's (C.) Amelia, Tamerton Church Tower, &c., 6/ cl.
Schiller's Ballads, No. 1, The Divor, with Notes by Rev. F. K. Harford, 8to. 10/6 bds.

Law.

- Cordery's (A.) Law Relating to Solicitors of the Supreme Court of Judicature, 8vo. 14/ cl.
Scratchley's (A.) Decisions in Life Assurance Law, cr. 8vo. 5/ cl.
Geography and Travel.
Lucas's (T. J.) Camp Life and Sport in South Africa, 12/ cl.
Touque's (Rev. P.) Newfoundland as it Was and as it is in 1877, cr. 8vo. 10/6 cl.

History and Biography.

- Dickens (C.) Life of, by J. Forster, Library Edition, 10/6 cl.
Senior's (N. W.) Conversations with Thiers, Guizot, and other Distinguished Persons, 2 vols. 8vo. 30/ cl.

Philology.

- Ciceronis pro A. L. Archia et pro L. C. Balbo Orationes, edited by S. J. Reid, 12mo. 3/ cl.
Clarke's (Capt. H. W.) Persian Manual, 12mo. 7/6 roan.
Walker's (Rev. C. H.) Grammar and Analytical Vocabulary of the Words in the Greek Testament, Part 2, 12mo. 2/6 cl.

Science.

- Anderson's (M. F.) Phosphates in Nutrition, cr. 8vo. 5/ cl.
Bernard (Prof. C.) and Huette's (C.) Text Book of Operative Surgery, cr. 8vo. 25/ cl.
Skertchley's (S. B. J.) Physical System of the Universe, 7/6 cl.

General Literature.

- Banks's (Mrs. G. L.) Caleb Booth's Clerk, 3 vols. cr. 8vo. 31/6 cl.
Bird's (H. E.) Chess Openings, 8vo. 5/ cl.
Cobden's (R.) Political Writings, with Introductory Essay by Sir L. Mait, cr. 8vo. 5/6 cl.
Dinner Bell (The), by Fin Bee, cr. 8vo. 2/6 cl.
Lennox's (Lord W. P.) Fashion Then and Now, 8vo. 28/ cl.
Monro's (T. R.) County versus Counter, 3 vols. cr. 8vo. 31/6 cl.

Purchase in the Church, &c., by "Promotion by Merit," 3/ cl.
 Saxby's (J. M.) *Daala-Mist*, cheap edit. cr. 8vo. 3/6 cl.
 Scott's (Sir W.) *Waverley Novels*, Tallisman 2/6 cl. (M. Ward.)
 Skinner's (C. E.) *The Guide of Life*, 32mo. 2/6 cl.
 Thomas's (A.) *A Legend in Love*, cr. 8vo. 2/ bds. (Select
 Library of Fiction.)
 Wedgwood's *Romance of Staffordshire*, a Series of Sketches,
 cr. 8vo. 3/ cl.

TO A CHILD.

E. T. G.

THOU hast the colours of the Spring,
 The gold of kingcups triumphing,
 The blue of wood-bells wild;
 But winter-thoughts thy spirit fill,
 And thou art wandering from us still,
 Too young to be our child.

Yet have thy fleeting smiles confessed,
 Thou dear and much-desired guest,
 That home is near at last;
 Long lost in high mysterious lands,
 Close by our door thy spirit stands,
 Its journey well-nigh past.

Oh sweet bewildered soul, I watch
 The fountains of thine eyes, to catch
 New fancies bubbling there,
 To feel our common light, and lose
 The flush of strange ethereal hues
 Too dim for us to share!

Fade, cold immortal lights, and make
 This creature human for my sake,
 Since I am nought but clay:
 An angel is too fine a thing
 To sit beside my chair and sing,
 And cheer my passing day.

I smile, who could not smile, unless
 The air of rapt unconsciousness
 Passed, with the fading hours;
 I joy in every childish sign
 That proves the stranger less divine
 And much more meekly ours.

I smile, as one by night who sees,
 Through mist of newly-budded trees,
 The clear Orion set,
 And knows that soon the dawn will fly
 In fire across the riven sky,
 And gild the woodlands wet.

EDMUND W. GOSSE.

MR. EDWARD SPENDER.

FRUITFUL though it has been of tragical incidents and doleful misadventure, literary life is seldom stirred by a more melancholy disaster than the death by drowning of Mr. Edward Spender and his two eldest sons. The accident has been so minutely described in the daily papers that it will be enough to touch upon the chief circumstances. Having walked last Sunday afternoon from Plymouth to Whitsand Bay with his brother-in-law, Mr. Rendle, and his two boys, Mr. Spender, who, like his companions, was a fairly expert swimmer, went with them into the water. The sea was moving briskly under the south-west wind, but, as the beach was a far-extending plain of sand and the water shallow, no one of the party was apprehensive of danger. This sense of security was, however, strangely delusive. Poor Spender and his boys were in the full enjoyment of their bath, when Mr. Rendle, who had withdrawn from them for a considerable space, was surprised by a sudden change in the appearance of the water's surface. The whole sea seemed to him to rise, and then, before he had made a few quick steps in their direction, a long and overpowering wave had crept shorewards, turned round upon them, and, bursting, swept them away, together with the treacherous sand on which they had ten seconds before been standing. Had the survivor succeeded in his purpose of joining them, or even gone ten paces nearer them, he would have shared their fate. In vain he looked for them, waiting long minutes after long minutes for their reappearance. Having lost them thus abruptly, he never recovered sight of any one of the three. At the moment of the disaster, Mrs. Spender was at her home in Westbourne Terrace, Paddington; and when the greater part of her bereavement had been revealed to her, her first exclamation was that she would hasten to her boys in Devonshire.

On learning all that had befallen her, she begged to be taken from London to Whitsand Bay, that she might remain on the solitary and houseless spot till the sea should give her back her dead ones. But the last news from the west country is that the bodies have not been recovered. The hope is, that when a calmer sea shall permit the beach to be explored satisfactorily, the bodies may be found bedded in the sand. The bathers were, of course, unaware of the perilous nature of the ground, but it has been ascertained from the inhabitants of the coastguard station, about a mile distant from the scene of the disaster, that the shifting sands of Whitsand Bay are often drifted to and fro by the wind and tide like snow on the open wolds.

Of Edward Spender it may be justly recorded that, whilst his untimely death is a misfortune to English journalism, society has even more reason to deplore him as a man of practical benevolence than as a conscientious and useful writer. The son of an eminent surgeon of Bath, he married one of the daughters of an equally eminent physician of Plymouth, where, in conjunction with his brother-in-law, Mr. Saunders, of the *Central News* office, he established the *Western Morning News*, a daily journal that has for several years been a leading newspaper in the south-western counties. Of this paper Mr. Spender had been for several years the principal proprietor and editor-in-chief. But though he was thus strongly bound by his professional interests to the West of England, Mr. Spender had for some twelve years lived chiefly in London, contributing to several of our principal magazines and journals, editing the daily issues of the *National Press* articles, and acting as London letter-writer for numerous provincial newspapers. Of his industry in journalism it may be remarked that, though he was at all times a thoughtful and accurate writer, he produced in the course of a year as much "copy" as three scribes of average industry and zeal could throw off. A master of the political leader-writer's art, he was also remarkable for his ability in gathering the latest news and gossip of the House of Commons. It is needless to add that so energetic a man was commercially successful, but to his honour be it said that in the busiest weeks of his busiest seasons he always found time for the systematic furtherance of his benevolent enterprises. He took a leading part in the work of charity organization, and in the execution of measures against drunkenness amongst the people. As a social reformer, however, he was not more zealous than modest; and in labouring for the multitude he regarded himself as doing only his bare duty towards his fellow-creatures. To a friend who expostulated with him earnestly against his imprudence in doing so much benevolent work when his private affairs required so large a measure of daily care and effort, he answered, with equal firmness and simplicity, "I look after my business for the sake of myself, my wife, and my children, but I hold that a man's duty to society requires him to have a little care for those who are not of his own household." His resoluteness and perseverance were all the more remarkable because he was delicate, and suffered not a little from ill health. His power of winning the affection of his familiar comrades was all the more notable because he laboured under an infirmity of voice that disposed people to undervalue him until they had discovered his noble qualities. Few men have gone through life more bravely and unselfishly, few have left it more beloved, than Edward Spender. One last sentence about the lads who perished with him. They were fine, well-grown, hearty boys, with frank, fearless eyes and gentle ways, that made it impossible to decide which was the brighter and more gracious and more promising of the two.

THE SCHOOLMASTER PRINTER OF ST. ALBANS.

Hamstead, June, 1878.

SINCE my former letter on this interesting subject appeared in your columns a month ago, I have been fortunate enough to obtain evidence vastly stronger and more conclusive than I had previously met with. The statement which I then

made, to the effect that Wynkyn de Worde and Julian Notary were the only two persons who furnished us with any information about this obscure printer, I had obtained from the Catalogue of the Grenville Library in the British Museum. But immediately after my letter appeared, I thought I would try and see for myself in what terms these contemporaries spoke of their fellow-labourer in the new art. I, therefore, procured access to four copies of the *St. Albans Chronicle* now in the above Library, two printed by Wynkyn de Worde, and two by Julian Notary, and I found that in every case the same volume contained at the end of the Chronicle a reprint of Caxton's 'Description of Britain.' Here was at once another slight link in the chain of evidence connecting the presses at Westminster and St. Albans. Now the 'Description of Britain,' it must be borne in mind, as printed originally in 1480, has no mention of the place from which it issued; but Julian Notary, in his colophon to the edition of 1515, tells us that it was printed by the schoolmaster of St. Albans, and, therefore, unquestionably at St. Albans. Now Caxton is rather pointed in his omission in the colophon of his own edition as to the place at which the work was produced, as may be gathered by a careful perusal of the original:—"Here endeth het discription of Britayne the whiche conteyneth englond Wales and Scotland & also bicause Jrlonde is vnder the reule of englond & of olde tyme it hath so continued therfore J haue sette the description of the same after the said britayne which J haue taken oute of Policronicon And bicause it is necessarie to alle englishmen to knowe the propertes commoditees & meruailles of them therfore J haue sette them in enprinte according to the translation of Trevisa, whiche atte request of the lord Barkeley translated the book of Policronicon in to english. Fynysshed by me William Ca&ton (sic) the xviii. day of August the yere of our lord god. m.cccc.lxxx. and the xx. yere of the regne of kyng Edward the fourthe." Now let the colophon be subjoined which Julian Notary in 1515 reproduces at the end of his reprint of the 'Description of Britain,'—"Here endeth y^e descrypcyon of Brytayne, the whiche conteyned Englonde Wales & Scotlonde And also bicause Jrlonde is vnder y^e rule of Englonde & of olde tyme it hath so contynued Therfore J haue sette y^e descrypcyon of the same after y^e sayd Brytayne. whiche J haue taken out of Polycronicon and also enprynted by one somtyme scole mayster of saynt Albons." Now Julian Notary prints this work at the end of the Chronicle of Saint Albans without any division or use of fresh signatures to imply that he was beginning a new subject. The first known work that issued from the St. Albans press is dated 1480. So is Caxton's 'Description of Britain.' Caxton, as I showed in my last letter, wrote his 'Liber Vitinus' in 1482, and within nine months it is reprinted without any acknowledgment at the end of the 'St. Albans Chronicles.' Now, putting all these facts together, they form very strong circumstantial evidence that Caxton had two presses at work at one and the same time, at Westminster and at St. Albans, that what he could not print at Westminster for lack of time and space he had printed for him by this schoolmaster at St. Albans, and that all the books of Caxton's which bear no date of place come from St. Albans. It is alleged that during the seven years that this press flourished at St. Albans only eight works issued from it. This seems to me utterly out of the question. Just as Caxton we know employed William Maynall to print a *Sarum Missal* for him at Paris in 1487, on the death of the St. Albans printer, in 1486, so he previously produced at St. Albans what he was unable to print at Westminster. That at the press at St. Albans were used Caxton's own types is beyond the shadow of a doubt, for the famous 'Boke of St. Albans' is printed in the No. 3 ecclesiastical type of Caxton, even the flaws and accidental breakages of the original types being reproduced in that work in 1486. EDWARD SCOTT.

MR. J. A. MACGAHAN.

3, Curator Street, June 13, 1878.

I WOULD be glad if you could allow me space for a few words about the late Mr. MacGahan. His father was an Irishman, his mother an American by birth, but German by descent. Living in Brussels when the Franco-German war broke out, he there met Dr. Hosmer, the then representative of the *New York Herald* in Europe, and offered his services as a special correspondent. The offer was accepted; and he went through the whole campaign, at one time with one general, and then with another. When the Communal insurrection broke out, he rushed to Paris, and, becoming intimate with some of the insurgent leaders, narrowly escaped summary execution when the Versailles entered the capital. His next important work in connexion with the *New York Herald* was his journey to Khiva. I cannot help thinking that full justice has never been done to that splendid feat. Unable to catch General Kaufmann before his start, MacGahan had to pursue the Russian expedition for twenty-nine days through the desert! You can form some conception of what this means from the fact that four fully equipped Russian expeditions—if I remember rightly—failed to do what this single man achieved. He had but two or three servants, was but slightly provisioned, and did not know more than a few words of any of the languages spoken by the peoples among whom he passed. The story of this strange journey MacGahan has told in his book 'Campaigning on the Oxus'—a work which has already passed through four editions, and may now be regarded as firmly established in the front rank of books of travel. MacGahan was next sent to the camp of Don Carlos. At this period he once again narrowly escaped summary execution. Falling into the hands of the Alphonists, he was supposed to be a Carlist colonel attempting to play the spy, one of the chief proofs against him being that he spoke Spanish so well. For some days he lay under what was practically sentence of death. It was characteristic of the man that he preserved his equanimity unbroken through this period of terrible suspense. Indeed, the night before what he expected to be his day of execution, he wrote a couple of letters to his relatives, and then lay down to a sound sleep. He was recalled from Spain to accompany Sir A. Young in the Pandora expedition. His next work was as special correspondent of the *Daily News* in the East. What he accomplished in this last mission is now history. I cannot help hoping that the Bulgarians will show their appreciation in some form of the man who, almost as much as the Czar, was their liberator. Nobody can doubt that it was MacGahan's single pen which brought the Eastern question to a crisis.

Mr. Forbes has described in the *Daily News* the difficulties under which MacGahan performed his duties during the war; how he went on with his work, in spite of repeated attacks of fever, and although one of his legs had been fractured three times; and Mr. Forbes has well remarked, that no word is to be found in MacGahan's letters of these sufferings of his. I may add one instance to those Mr. Forbes has given of MacGahan's bravery. Skobeloff, on one of his dashing excursions, was confronted by a river, over which there was no bridge, and where a boat was not to be seen. How were the soldiers to be got over? MacGahan and Skobeloff held a council of war as to how the difficulty was to be overcome; and the decision was that they should both jump into the stream, and swim across, and so show the men what they ought to do! Remember, too, that at the time he did this, MacGahan was on crutches, with a leg bound up in splints. So much as to the man's work: and now a word or two as to his character. I don't think I ever met one so lovable. To his unflinching bravery and splendid intellectual gifts was joined perfect

modesty. It was with some difficulty you could get him to say anything as to himself. Whenever he did make any allusion to his triumphs, it was in a tone almost of self-mockery.

Finally, as to his *physique*: he was a little above the middle height, and was lithe rather than muscular in build. He had a singularly handsome face. The features were small, delicate, and well formed; and the eyes were blue, large, at once penetrating and soft.

T. P. O'CONNOR.

INTERNATIONAL COPYRIGHT.

New York, May 31, 1878.

THE Report of the Royal Copyright Commission is summarized for us of America by cable to-day, and current affairs—the proposed Paris conference on Copyright, the Wood Tariff Bill, the Postal Union Congress discussed by Mr. Henry Stevens in the *Athenæum* of May 11th—have already given unusual prominence to the question of the relations of the American and English book markets in its several phases of copyright, tariff, and postal provisions. A word from America may not therefore be out of place in your columns, and, in begging leave to say it, I may explain that the point of view from which I speak, as of somewhat wide acquaintance editorially with American book and literary interests, and as personally a thorough believer in international copyright and a free-trader, perhaps represents a middle ground from which a hearing may fairly be asked. The publishing trade here is so utterly at variance in these matters, including ultra-protectionists and absolute free-traders, advocates and opponents of international copyright, pure and simple, or in various compromises, that no one now can claim to be fairly representative of it. On the one question, a majority favour some degree of protection (in the form of a specific duty per pound), and on the other, a majority, I should say, desire some scheme which shall protect the rights of British authors, but not favour British publishers.

The bold proposition of your Royal Commission, that Great Britain shall grant full international copyright without regard to the justice or lack of justice of other nations, is the strongest and probably the most effective appeal that could be made to the generosity, the sense of justice, of the American nation. It lifts the issue clearly to the moral ground. Meanwhile, I would ask British book interests to recognize candidly some commercial complications of the general situation, with a view to simplifying the practical issue.

There is one moral question involved in international copyright, and only one—the right of an author to the fruits of his industry. The relations of the publisher, English or American, are questions not of morals, but of trade. A considerable proportion, at least, of American publishers would agree that a producer has the right to his property wherever it may be, and that statutory law should give title wherever statutory provision is essential. The practical difficulties which have compelled the regulation of entail will probably always limit the ownership of immaterial property to a term of years, so that no copyright, except in the so far unique exception of Clarendon, is perpetual. That it should be international is as clear as that patents should be international; and, as a matter of fair play, the market of the world is needed to give authorship as good wages as the same amount of ability and expenditure returns in other industries. The denial of literary property is in these days not a little dangerous, because it gives the support of thinking responsibility to arguments which, stripped to the bare, are essentially the same with which communism denies all property. When you say, "This product of yours isn't your property, because you can't protect it," our friend of the red shirt may fairly construe your argument, "This purse isn't your property, because you can't protect it from me."

This spirit already manifests itself in an occasional attack on the patent laws.

Now, granting all this, so long as the idea of national separation holds, the American publisher has good commercial grounds for thinking twice before supporting international copyright. This question is in fact a part of the far deeper question of the growing supremacy of the race-idea over the nation-idea, and international copyright is bound to come, sooner or later, as the wider and wiser policy of giving each man his rights the world over sweeps away the narrow restrictions which stunt national as well as human growth by opposing the interests of the man of one nation to those of the man of another nation. But at present America, despite the logical application of its general principles of freedom, is commercially a reparative nation, and the copyright question is, as a matter of fact, discussed by English as well as by American publishers from commercial grounds.

The publisher owns what he pays for, and no more. In the absence of international copyright, the English publisher buys from the English author only the home rights to a book, because there are no assured rights in America which the author can sell and for which he can ask an increment of price. And *vice versa*. The English publisher has therefore no grievance against the American, nor the American against the English publisher, under these circumstances. The author, who might get more for his book if he could also sell it in or for America, is alone concerned. This may as well be recognized in the discussion.

I think it may honestly be said that the great majority of American publishers are willing, even desirous, to give this right to English authors. There are two classes of difficulties in the way. The first, the selfish fear, in the sense in which all trade is selfish, of American publishers that English publishers will absorb their trade. The English publisher, they say, is nearer the author, and, in buying the full rights to a book, will throw us out of the market; he can make books cheaper, and so undersell us; besides, the existing tariff taxes the materials of books higher than books themselves, and so discriminates in favour of the English manufacturer. The second class of difficulties is the fairly patriotic fear that, if English publishers control the American market without danger of reprint competition, they will foist on it the high-price English system for new books, and thus cut off the educational supply of our "middle classes," which in this country are the country itself.

To much of this there is a satisfactory reply—not always accepted, however, by American publishers—the analogy of the home market. Home copyright gives to one publisher as against the others the same advantages that the publisher of one nation would have as against those of the other under international copyright, and in the long run, under the inevitable laws of trade, things come out about even. A publisher who happens to secure the first book of a successful author cannot hold the second unless he can make as good a market for it as can any competitor. Though an English publisher might have the best first chance for the American market with a new author, he could not keep his hold if the author found that an American house could better cultivate that market, as, under equal conditions, it should be able to do so. Certainly the high-priced system of most lines of new English books would not best cultivate that market, nor could English manufacturers afford to flood the American field with copyright books at the low prices put by them now on the cheap standards so largely imported here by them. The American publisher who holds the absolute control of an American book which home copyright gives him finds it is to the interest neither of himself, his author, the retailing trade, nor the public to make it high priced, despite the full copyright he must pay; and a book of

English authorship, with or without the protection of international copyright, must obey the same law of supply and demand. This answers at once the contradictory objections that English books copyrighted for America would be too dear to reach the American people, and too cheap to be just to American publishers.

But are the conditions equal? This is where the American publisher, not without good show of reason, holds back. Here comes in the tariff complication. As the tariff stands, the higher tax on book materials above that on books puts the American manufacturer at a national disadvantage. Just now paper could not be lower under any revenue system, but this—the result, generically, of the protection system, specifically of the war inflation, both of which, by multiplying the number of mills, caused over-production and a ruinous lowering of price—is abnormal and cannot last. This obstruction could easily be gotten out of the way but for the inevitable tendency of protected industries to join forces in self-defence, so that from Philadelphia particularly, the paper-maker and the book-manufacturer, whose interests under the protection system are directly opposed, mutually take counsel together against any reduction in any item of the tariff: until this difficulty is obviated any one American publisher, at any given time, is commercially justified in opposing international copyright: a reasoning in a circle, to be sure, but not uncommon to human nature on either side of the Atlantic. Now many American publishers and other citizens hold honestly and not over-selfishly to this protection theory. The doctrine is more and more giving way before the American spirit of freedom, but, under present circumstances, there is this evident obstruction. If book-materials and books should be equally treated by the tariff, there remains what is, after all, the great bugbear to very many people, the fear that the cheaper cost of production in England would give English publishers a decided advantage—a very general national prejudice. Under the wider vision the answer is easy: so much the better for the people who get the less costly goods. But it would be unfortunate indeed to arouse such an antagonism between the American public and the American trade, whose interests are, in the long run and under a true commercial system, thoroughly identical. The probable reduction—probably by reason of the growing sentiment of this country—of the tariff on materials of books, as compared with that on books,—the return of the country to a sound financial system, provided we are not balked by the politicians who are not statesmen,—the natural “protection” of freight-charges across the Atlantic,—the superior knowledge of the home market that home dealers naturally have,—and, chiefly, the application of inventive genius, tending to equalize the cost of production the world over, are reducing these difficulties to the minimum. I may instance the new American machine for sewing books with wire, and the still newer type-setting machine, which promises to obviate the difficulties of previous machines, and has already done much successful bookwork. And we are beginning to “brag” that American reprints compare favourably, in style and durability, with the corresponding English edition, which gives us another hold on our own market.

To sum up, the American public and not a few American publishers fully favour copyright for English authors; others of the latter hold back in fear of English commercial competition, of which, if I am right, the danger to them is becoming less and less. But now let me ask whether this fear is likely to be assuaged when a British publisher gives this view of the reasons for and the workings of international copyright—I quote from the interview of a *World* reporter with Mr. John C. Nimmo, lately arrived in this country.

Mr. Nimmo wants—

“Some scheme whereby the American reading

public will be called on to pay something to British publishers, and especially authors, for the work which they now unjustly enjoy free. . . . It is absurd to talk of the liberality of American publishers in that connexion. Some of the leading houses may pay a round sum for one work out of fifty, but it is done merely for the sake of advertising. . . . Under existing circumstances English books reach the middle classes of American society on account of their cheapness, while the English middle classes have to do their reading at libraries. We have to publish our works at such high figures because we pay the authors for their work, and the consequence is that it is only the upper classes that can indulge in the luxury of reading. . . . There is no such thing as going into a store in England and buying a new novel. If a work is a popular success it will gradually come down in price until eventually cheap editions are published, but this does not take place until it has been read by everybody who wants to read it in the libraries, and until it has been thoroughly reviewed in all the leading newspapers and periodicals. It is such a work as I am referring to that the American publisher delights to steal. . . . The forthcoming book by Stanley will be paid for heavily, but only because the author is an American, and the firm which buys it wants to make use of the fact as an advertisement. Bringing books into the United States we have to pay a duty of twenty-five per cent., but still we are able to compete with the American publishers because we can produce much cheaper than they can. A few years ago we could undersell them, but the cost of production has increased, so that now we can only compete. They have the advantage of stealing the works from the authors, but, notwithstanding that, if the protective duty were removed the publishers of Great Britain could slaughter the American dealer.”

I put it to British fairness whether such an onslaught as this, making a boast of publishing and British selfishness, is not only calculated to rouse righteous indignation, but to suggest even to fair-minded men the advisability of thinking twice before advocating International Copyright. A better surface argument against it, and in favour of a prohibitive tariff, could not be made by the wildest extremist. Happily your representative speaks wide of the facts. The royalty usually paid by our leading houses is not “for the sake of advertising,” for commonly it is not advertised, and the citation of Stanley’s book is particularly absurd, because this is a book of American authorship and actually copyrighted. Moreover, if Mr. Nimmo insists on his frequent word “steal,” we may at least retort that no reputable American house has as yet committed both stealing and forgery, which is the term to be correspondingly applied to an evasion of copyright too frequent lately in England, by substituting under an American author’s signature a chapter or conclusion which he never wrote. Let us endeavour to lift this question of literary property to the moral plane where it properly belongs, where now unfortunately it is not, but let us not throw stones at each other when both sides live in glass houses.

And now a word as to Mr. Stevens’s letter. The state of the case is this: An American dealer who imports a certain Bagster’s Bible pays about one dollar and fifty cents duty. Some time since it was noticed that the sale was suspiciously falling off. It was found that a clergyman at a small post-office was importing them copy by copy through the mail, dodging the duty, and so underselling honest dealers who did not run the toll-gate. Speaking as a free-trader, I assert that this is not just. The American dealer is quite right in his position that the London agent should not have twenty-five per cent. bonus allowed him by Uncle Sam. Of course, we may import all our books by mail, but this would soon be put a stop to. This is why Mr. Stevens’s specific application is as mistaken as his general principle is sound. Given

our tariff, we cannot do as many of us would.

And this is the conclusion of the whole matter. Our tariff system will not be reformed in a day, and the book trade in particular is not yet converted. If British publishers will recognize that International Copyright is desired, not for their benefit but for that of authors, we shall be one step nearer to it. I am not now advocating any of the several compromise schemes variously favoured in America, though I will say that a provision for copyright entry by the foreign author only, not through any assignment, made some time before the British publication of the book, might facilitate progress by giving American publishers a better chance with the British author. I am simply anxious, in the interests of International Copyright, to see it discussed on a fair and square basis, in full view of the difficulties of commercial complication and present prejudice which beset it, for I firmly believe that it is not only just, but, like most just things, of general benefit, not least to American authors, and, finally, to the better class of American publishers. For “justice” is the method in morals of the “survival of the fittest”; it is our best houses which are already doing justice to foreign authors in their payments of royalty, and sooner or later they will themselves desire the protection of the law against the competition of less honourable rivals.

R. R. BOWKER.

MR. W. C. BRYANT.

THE Nestor of American poets has died this week. William Cullen Bryant was born on the 3rd of November, 1794, at Cummington, Western Massachusetts, where his father, a man of strong literary tastes, practised as a physician. Showing himself a precocious boy, he met with the utmost encouragement to write verses, and the consequence was the publication, in 1809, of a duodecimo volume of detached pieces, produced by him since the age of ten. Naturally, they were of little or no value; still, one of these pieces, ‘The Embargo,’ a satire, found many admirers, leading to a second edition. Having thus distinguished himself, the youthful author entered, in 1810, as a student of jurisprudence at Williams College, but left without taking a degree in 1815, when he was admitted to the bar. For the next ten years he practised at various places in Massachusetts, chiefly Plainfield and Great Barrington, but with little legal business on his hands, and devoting the greater part of his time to writing. He had become a contributor to the *North American Review* in 1815, and in it he published in the following year a poem in blank verse, ‘Thanatopsis,’ which found numberless admirers, and was lauded by critics as “the unrivalled production of a youth of twenty.” Other pieces of verse followed, but did not meet with the same success, and he seemed in danger, like many youthful poets, of being quickly forgotten, when he suddenly started into real fame by the issue, in 1821, of his poem, ‘The Ages.’ It is on this volume of verses, sweet and melodious, though wanting the highest qualities of inspiration, that the future celebrity of William Cullen Bryant as a poet will have to rest. Very wisely, he published little poetry afterwards, as if conscious that the vein opened too early was exhausted, and devoted himself to prose writing, of which he became one of the acknowledged masters in the United States. In 1825 he founded the *New York Review*, and in the following year he became the editor of the old-established *Evening Post*, with which he remained connected up to the time of his death.

Like our own Thomas Campbell, Bryant achieved fame early in life and rather suddenly, with the usual results. Probably American critics will place Bryant on a higher pedestal than the author of the ‘Pleasures of Hope,’ and he may deserve it, if not estimated merely as a poet; but nothing he wrote can be compared with two or three of the best of Campbell’s lyrics. Mr. Bryant was a man of culture and of taste; he laboured hard during his long life

to diffuse a love of Art among all classes in the United States; and as a journalist his influence was deservedly great, his style of writing being always pure and graceful, and never descending into vulgarity. He had his own ideals constantly before him, and seemed to make it his aim in life to raise them ever higher and higher. To extend his knowledge of Art, and educate the taste of his children, he came to Europe in the summer of 1834 with his whole family, visiting England, France, and Italy, and remaining in the latter country for a considerable time. He repeated his European excursion in 1844, describing the incidents of both journeys in the pages of the *Evening Post*, and reprinting the sketches in a separate volume, under the title of 'Letters of a Traveller.' An illustrated edition of this book, which found many readers, appeared in New York in 1854. The collected poetical works of Bryant, first published in 1832, were reissued, enlarged and completed, at New York in 1835, and he himself superintended another European edition on a third visit to England, in 1858. He was, after this, induced by unwise friends to publish some more pieces of verse, but they are deservedly forgotten. His whole poetry lies in one volume.

During many years of the latter part of his life he had resided in the beautiful village of Roslyn, near New York. His health was so good that he expressed sometimes, laughingly, his determination to become a centenarian. However, the end came suddenly. On the 30th of May he was present at the uncovering of a monument erected in honour of Mazzini, and stood bareheaded for nearly an hour under a burning sun. Returning home, he fell down on some steps at the house of a friend. Concussion of the brain followed, and on Wednesday, in this week, the 12th of June, he drew his last breath.

Literary Gossip.

A REPORT, whether true or not we cannot say, comes from Canada to the effect that Lord Dufferin has made numerous notes in the course of his travels in the Dominion and in the States, and that a work based on these will appear after his return to England.

MESSRS. MULLAN & SON have made arrangements with Mr. T. P. O'Connor for a biography of Lord Beaconsfield brought down to the present time.

MEN of letters who know Sir Thomas Hardy only by his works, as well as the large circle of his personal friends, will learn with sorrow that the Deputy Keeper of the Records lies at his house, 126, Portsdown Road, in a state of extreme exhaustion that allows only the faintest hope to be entertained of his recovery.

THE Société des Gens de Lettres, which has convened the International Literary Congress now sitting in Paris, has been most liberal and comprehensive in its invitations to English authors, and as a result many who consider themselves authors have volunteered to represent those who are. The Royal Society of Literature, which is composed of *savants*, who are chiefly known as antiquaries, has undertaken to represent our men of letters. The Congress has chosen Mr. Tom Taylor to preside over the delegation from this country, thereby laying him under an additional obligation to French authors. The invitations to several really eminent Englishmen, such as Dickens, Douglas Jerrold, and Thackeray, have probably been returned through the Dead Letter Office.

THE summer Conversazione of the Working Men's College took place on Thursday in last week. It is pleasant to observe that

this institution has roused itself from the lethargy into which a few years since it had sunk. The science classes, under the teaching of Mr. Dunman, have during the past winter been highly successful, and the Council have accordingly arranged for a considerable extension of the work of the college in this direction. Classes in several branches of science will be held during the next winter session, the lectures being in all cases accompanied by an abundance of practical work. At the same time the classes in history, literature, and language will be reorganized.

MR. W. DAVENPORT ADAMS, author of the 'Dictionary of English Literature,' &c., has prepared for Messrs. Routledge & Sons' Standard Library a book of 'English Epigrams' ranging from the work of Heywood and of Harrington to that of living writers. The book, which will be issued shortly, will contain, besides an Introduction, notes and notices of the epigrammatists.

MR. FRANCIS FRY has finished his Bibliographical Description of the Editions of the New Testament, Tyndale's Version in English, with numerous readings, comparisons of texts, and historical notices; the notes in full from the edition of November, 1534; an account of two octavo editions of the New Testament of the Bishops' version, without numbers to the verses. In this book Mr. F. Fry tries to show that the edition of Tyndale's New Testament of November, 1534, is not the edition which has been followed in Matthew's version, but is one which has not been noticed by any writer on the history of the Bible, nor the date known, but now discovered by Mr. Fry.

MESSRS. RIVINGTON will presently issue a 'Short History of England for Schools,' by F. York-Powell, M.A., Lecturer at Christ Church. Its aim will be to give a brief and correct but, as far as possible, interesting account of the main points of importance and leading characters of each reign, as well as to convey some notion of the chief social and domestic features of the principal epochs, &c.; and it is intended for the use of scholars in the middle and upper forms of schools, who, while they have outgrown the stage at which "primers" are useful, are not yet able to cope with larger and more complete histories. In the preparation of the work, the author has had the benefit of practical advice from several schoolmasters. While working on the lines of Mr. Bright's excellent 'History of England,' to which this is, indeed, in some sort an introduction, the author has gone over the ground afresh, writing, wherever he was able, from the original authorities. He has also, by the aid of typical illustrations, maps, plans, tables, &c., endeavoured to appeal to the eye of the learners. The same publishers have also in the press two volumes of their 'Historical Biographies,'—the Duke of Marlborough, by Mrs. Creighton, and the Duke of Wellington, by Rosamond Waite.

A COPY of the great Mentz Bible, printed by Gutenberg in 1455, being the first book ever printed, was sold by auction, at Paris, on the 1st inst., for the sum of 2,000*l*. It was printed on vellum, but is not quite perfect, having one leaf and several portions restored in fac simile by M. Pilinski. At the celebrated Perkins sale in 1873, a copy of the same work realized the enormous sum of 3,400*l*.

THE annual dinner of the Roxburghe Club has just been held. Mr. Gibbs has been elected Treasurer in place of Mr. Neville Grenville, who has resigned on account of ill-health. A poem called 'Cephalus and Procris,' by Thomas Edwards, from a manuscript in the Cathedral Library at Peterborough, is in the press, under the supervision of Mr. Buckley.

A THIRD edition of Mr. Malcolm MacColl's book on the Eastern Question is in the press. It was first published only two months ago.

THE celebrated library of the late M. Ambroise Firmin-Didot has been on sale at Paris, since the 6th inst., and the sale concludes today. The books are of the rarest, and the prices of the highest. One item, a book of French poetry, which was among those put up for competition on Saturday last, realized an almost fabulous amount. It was numbered 216 in the catalogue, and is entitled 'Le Chevalier aux Dames,' printed at Metz in the year 1516. It is a defence of the fair sex against the calumnies of the 'Roman de la Rose.' The book is in small quarto, and in fine condition; the same copy which, in the Yemeniz sale, ten years ago, brought the sum of 2,075 francs, then thought to be a very high price. On Saturday last it was sold for the enormous sum of 11,100 francs, or 440*l*. We are happy to state that there is a copy of this costly volume in the King's Library, British Museum. Mr. Quaritch, Mr. Ellis, and other English buyers attended the sale.

A COSTLY work, to be entitled 'Picturesque Russia,' is being prepared for publication by Mr. B. M. Wolff, of St. Petersburg. Counsellor P. Semenow, head of the Imperial Statistical Department at St. Petersburg, is editing the work, which will be composed of four volumes, each containing from four to five hundred wood engravings, and, at the lowest computation, will cost one hundred thousand roubles.

AT a meeting of the Library Association on Friday, the 7th inst. Mr. Nicholson, the active and energetic Secretary, gave in his resignation, to which he was impelled by the pressure of other business. General regret was expressed at the loss of his valuable assistance, and a hope that he might still give aid to the Association in a manner that should make fewer calls upon his leisure. Mr. E. C. Thomas was elected Secretary in the place of Mr. Nicholson. Further progress was made in considering the subject of a catalogue of all books in the English language, and a paper by Mr. Axon of Manchester was read on the subject of a Universal Catalogue, in which Mr. Dilke's proposal made in the *Athenæum* in 1850 was largely referred to. An inquiry into ancient parochial libraries and ancient grammar school libraries was proposed by Mr. Shore, of the Hartley Institution, Southampton. Foreign members of the late Conference of Librarians were nominated honorary members of the Association. Mr. Harrison, the Treasurer, invited the attention of the meeting to a proposal he was desirous of bringing forward, if supported by the general body of librarians and curators, for the formation of a Provident Society under the title of "The Librarians' and Curators' Provident Fund." Specimens of card catalogues were laid before the meeting.

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THE number last issued of the *Transactions* of the German Oriental Society contains an interesting essay, by Dr. A. Sprenger, on the instruction given in the high schools of the Mussulmans in all the countries they inhabit, and chiefly in India. Dr. Sprenger's essay is not only of literary importance, but contains information valuable to those who are interested in a definite, or at least a durable, settlement of the Eastern Question. He compares the Mussulman treatises of logic to those of Aldrich and Whately. The instruction amongst Mussulmans is everywhere the same, entirely scholastic and dialectical. Dr. Sprenger quotes the passage from his Report to the Government in 1852, when he proposed a scheme of study for the Kalktta-Madresa:—

"The sophistries of dialectics learned in a sacred language puff up the professors with conceit, render them hostile to everything practical or founded on experience, and extinguish in them the sense for art and beauty and blunt the sentiment of equity and morality. . . . The schoolmen, not contented with proscribing the study of history, of nature, and of every science founded on facts, perverted other sciences which are useful in themselves, like grammar and natural philosophy; and this spirit pervades every branch of knowledge." On the other hand, Dr. Sprenger continues to say that the relation between school and church in Islâm is much more free and more solid than it has ever been in Christendom. Islâm knows no confined hierarchy with a Pope at its head, and therefore there was always much more liberty of teaching than in Catholic countries, and in the school philosophemes are taught which are in contradiction to the Korân. Dr. Sprenger concludes his essay by portraying the following gloomy prospect for the civilized world:—

"Since the learned men in Islâm, trained uniformly, take the place of our clergy and magistrature, these being the salt of the earth, they communicate that uniform training to the nation. And from this fact it follows that all the Mussulmans, whether Semites, Arians, or Turanians by origin, whether living in hot India or in dreary Khiva, have the same character, a fact which was too little taken into consideration by ethnographers. Their most serious peculiarity is the contempt which they show for modern institutions. The irreconcilableness of a hundred millions of Mussulmans, who inhabit the most beautiful countries of the earth, and who are not capable of governing themselves, and yet are neither permitted nor willing to tolerate the domination of strangers, will give plenty of occupation not only to the English and Russians, but to all the civilized world."

M. DELAVILLE LE ROULX is going to bring out a series of a work, entitled "*Régistres des Comptes Municipaux de la Ville de Tours*," under the auspices of the Archaeological Society of Touraine. A similar publication is appearing at Hamburg, under the title of "*Kämmereirechnungen der Stadt Hamburg*," the third volume of which has just been published.

THE public library at Boston, U.S.A., has been undergoing thorough reorganization. Meanwhile the activity of the establishment has been wonderful. On one day (in February) there went out for home-reading from the central library and the branches 10,000 volumes, about one volume for every thirty-five inhabitants.

MR. N. MICHELL has presented Mr. Tegg, the well-known publisher, with the copyrights and the entire stock of his five publications, accompanying the fifth with the

following lines,—“Will you thus accept the copyrights and stock and steel plates of these my five publications, as a gift and a slight token of my personal regard, as well as an expression of my thanks for your attention and kindness to me on all occasions on literary matters?” The works comprise, ‘Famous Women and Heroes,’ ‘The Poetry of Creation,’ ‘The Immortals,’ ‘Pleasure,’ and ‘Sibyl of Cornwall,’ &c.

MR. TEGG is writing a book on ‘Posts and Telegraphs, Past and Present,’ to which he has appended an account of the Telephone and Phonograph. The volume is dedicated by permission to Mr. Tilley.

A PORTION of the late Dr. Doran's library was sold by Messrs. Sotheby, Wilkinson & Hodge on the 6th and 7th of the month, and fetched 210*l*.

AN edition of the ‘Agamemnon’ of Æschylus, with an English translation in rhythm, and notes critical and explanatory, by the Regius Professor of Greek at Cambridge, will shortly be published by the Cambridge University Press. The same press has also in preparation for early publication an edition of Cicero's Dialogues ‘De Senectute’ and ‘De Amicitia,’ by Mr. J. S. Reid, Classical Lecturer at Christ's College, and Fellow of Caius College.

AMONG the French publications of the week are the completion of ‘*Le Livre des Rois*’ of Abou' Lkasim Firdousi, translated and annotated by the late Jules Mohl, and published by Madame Mohl in seven volumes; ‘*Le Socialisme devant la Société*,’ Conférences delivered at Grenoble in Lent, 1878, by Père Félix; another volume by a Jesuit, ‘*La Kabylie et le Peuple Kabyle*,’ by Père Joseph Dugas; ‘*Un Séjour à l'Île de Saint-Pierre*, avec vingt planches gravées sur bois, publication faite à l'occasion du Centenaire de J. J. Rousseau, text and engravings by Georges Jeanneret, designs by Charles Guillaume; ‘*Sous l'Empire*, Mémoires d'un Républicain,’ by Arthur Ranc; ‘*Le Pole et l'Équateur*, Études sur les Dernières Explorations du Globe,’ by Lucien Dubois; ‘*Histoire du Brésil Français au XVI^e Siècle*,’ by Paul Gaffarel; and ‘*Les Facécies de Poge*, Florentin, traitant de Plusieurs Nouvelles Choses Morales: Traduction Française de Guillaume Tardif, du Puy-en-Velay, Lecteur du Roi Charles VIII.,’ reprinted for the first time “sur les Éditions Gothiques,” with a Preface, &c., by M. Anatole de Montaiglon.

SIGNOR RUGGERO BONGHI has published a volume called ‘*Leone XIII. e l'Italia*,’ to which he has appended the complete text of the three Pastorals of Cardinal Pecci, his Latin poems, and his first allocutions as Pope.

MR. JOHN SHEEHAN writes:—

“In reference to a paragraph in your Literary Gossip last week, which stated that I was preparing papers and correspondence with the view of publishing a Life of Lord Palmerston, I beg to state that I have only been asked to put the manuscripts in chronological order, one of these days, for a distinguished person intimately connected with the deceased statesman, and of higher pretensions as the editor of such a work.”

WE made a mistake in speaking last week of Mr. Laird-Clowes's poem. He is going to publish both an original poem and a selection of poetry relating to the sea. The two are separate volumes.

SCIENCE

THE GLASGOW OBSERVATORY.

The Observatory, Glasgow, June 8, 1878.

MR. NORMAN LOCKYER, in his recent work ‘*Stargazing*,’ has published some statements affecting injuriously the Glasgow Observatory and certain of the Professors of Glasgow University, which are absolutely without foundation, and which, therefore, I shall feel obliged by your permitting me in the columns of your journal to correct.

The statements to which I refer are contained in an account given by Mr. Lockyer of an attempt, made in the autumn of 1863, by the Director of the Edinburgh Observatory and the Electrician of the Universal Private Telegraph Company to fire time-guns in Glasgow from the Edinburgh Observatory.

Mr. Lockyer remarks, I presume by way of accounting for this rather indirect project for supplying Glasgow with Greenwich mean time, that “the longitude of the Glasgow Observatory was then undetermined.” In this he is mistaken, as he may satisfy himself upon referring to the *Astronomische Nachrichten* for February 21, 1861, wherein he will find a communication containing a statement of the longitude and latitude of the Glasgow Observatory. He will also find the same astronomical elements inserted in the Berlin *Astronomisches Jahrbuch* for 1864 (published in 1861), and a similar statement in all subsequent volumes of that annual. These periodicals are in the hands of every astronomer. The assertion, therefore, of Mr. Lockyer, that in the autumn of 1863 the longitude of the Glasgow Observatory was undetermined, appears to me to be quite inexplicable.

Mr. Lockyer remarks that in consequence of a jealousy on the part of some of the Glasgow Professors, the Electrician of the Universal Private Telegraph Company “was cited before the police court, charged with discharging fire-arms in the public streets.” This is a pure myth. The prosecutors were the owners of a mercantile establishment, who considered their property to be endangered by the firing of one of the guns in their vicinity. Nor need this excite any surprise. If a person were to fire a gun daily from the top of a house in Cornhill, Fleet Street, or the Strand, without having obtained legal authorization for so doing, it is pretty certain that many days would not elapse before he would have to appear in one of the police courts to answer for his conduct. In the case of the Glasgow gun, the magistrate on the bench was disposed to give the project a fair trial. He therefore dismissed the charge, merely instructing the official of the Telegraph Company to be more cautious in the firing of his gun. I may state that the Professors of the University of Glasgow had not the remotest connexion with this little incident. They were absolutely unaware of its occurrence until they were made acquainted with it by its publication in the newspapers.

Mr. Lockyer proceeds to state that the jealousy ended in the withdrawal of the guns, and that “Glasgow, from then until now, has been without any practical register of true time.”

In regard to the first part of this sentence, it would have been more appropriately worded if it had run thus:—“After the guns had been firing for some time, a formal application was made to the Town Council and the Clyde Trustees for pecuniary aid towards the maintenance of the time-guns, and this application having been in both instances unsuccessful, the guns were withdrawn.” This is a correct expression of what actually occurred. The Universal Private Telegraph Company was naturally indisposed to give any further support to a scheme which did not offer any prospect of contributing to its dividends. The second part of the sentence just quoted from Mr. Lockyer's work, that “Glasgow, from then until now, has been without any practical register of true time,” is simply astounding. As early as the year 1861 I submitted to the consideration of the Town Council of Glasgow the desirability

of the City being supplied with true time from the Observatory; and from the year 1863, when the turret clock of the old University Buildings was connected electrically with the Observatory, distant three miles, down to the present time, we have had in operation a method, which has been perfectly successful, for communicating true time to the City and Port of Glasgow by means of publicly exposed clocks controlled electrically from the Observatory.

The superiority of electrically controlled clocks over guns for communicating true time to an extensive and busy city has been abundantly proved by the history of the time operations in Glasgow during the last fifteen years. The electrically controlled seconds' clock is admirably adapted for showing true time at any instant of the day. Even if the clock should by any accident deviate a few seconds from the true time, the galvanometer attached to it will always faithfully indicate the amount of the deviation. The controlled clock in reality receives, once in every second, an electric signal of true time from the Observatory, and the galvanometer attached gives the public once a minute the means of interpreting the signals. On the other hand, on the gun system only one signal is given every twenty-four hours, and it is useless to any one who does not arrange to be on the watch for it at the proper moment. But this is not the only disadvantage of the gun system. To ascertain the true time by means of a gun, it would be necessary to carry a map of the surrounding locality constantly in one's pocket; and if there should be more than one gun fired, as would be necessary in the case of a large city (in Glasgow three time-guns were fired, not one of which was ever heard in many parts of the city), a separate map would be required for every gun. Then there is the possibility of one gun being mistaken for another, and a serious error thus committed in the ascertainment of the true time.

The question of the relative merits of the electrically controlled clock and gun systems for communicating true time has received a definitive solution in so far as the City of Glasgow is concerned. The guns continued to fire for several months without the slightest attempt at interference on the part of the constituted authorities of the city, and, after an exhibition of creditable persistence, and the expenditure of a considerable amount of sound and fury, they finally relapsed into absolute silence. The electrically controlled clocks, on the other hand, have quietly but firmly maintained their position from the year 1863 down to the present day, and have proved to the public to be invaluable as "practical registers of true time."

In a reference which he makes in his work to the method of controlling clocks by electricity, Mr. Lockyer produces on the mind of the reader the impression that its birthplace is the Edinburgh Observatory. It would have been putting the matter in a juster light if he had stated that the invention of this beautiful method is due to Mr. R. L. Jones, and that its practical utility was first demonstrated by Mr. Hartnup, the Director of the Liverpool Observatory, who employed it in communicating true time to the inhabitants of Liverpool by means of publicly exposed clocks, several years before it was introduced at the Edinburgh Observatory in connexion with the firing of the Edinburgh time-gun.

ROBERT GRANT.

GEOGRAPHICAL NOTES.

DR. G. ROHLFS, in a letter to a friend, expresses a hope that he may be able to start for Africa in the course of the ensuing year. He does not propose to explore the Libyan desert, as has been stated, but will endeavour to trace the Shari to its source, and to examine the country lying between that river, the Benue, and Ogowai. He has selected Tripolis as his starting point because he is acquainted with Northern Africa and will be able there to engage trustworthy servants and purchase beasts of burden and draught. He intends rapidly to

cross the Sahara by way of Kufarah, and is of opinion that a march through the desert will strengthen the constitution of his followers. He proposes to take twelve Europeans and one hundred natives with him. The construction of carts, the boxes of which can be screwed together so as to serve as a boat, is under consideration. The expenses of the expedition are estimated at 7,000*l.* of which 2,500*l.* will be granted, in all probability, by the German African Association.

The forthcoming number of Petermann's *Mittheilungen* contains a highly interesting paper entitled 'The Sun in the Service of Geography,' in which the advantages of the process of heliogravure or sun engraving upon copper, as practised by the Austrian Military Geographical Institute, are dwelt upon. The maps of the new Austrian Ordnance map are carefully drawn on paper, on a scale of 1: 60,000. They are then reduced photographically to a scale of 1: 75,000, transferred upon copper, touched up, and printed. In this manner each sheet of the map can be produced in nine months, whilst the same amount of work engraved in the usual manner requires nearly forty-six months for its completion. The whole of the Austrian Staff map, consisting of 715 sheets, will thus be completed in ten, eleven, or twelve years. No less than 271 have been published since 1874. The advantages of this process, as regards cost and rapidity of publication, are evident, and they fully compensate for any slight inferiority in the appearance of the work. An engraver, to whom we showed one of the maps produced in this manner, firmly believed that it had been engraved upon copper. If the Ordnance Survey Office were to avail itself of this process, the one-inch map of the United Kingdom, for which we shall have to wait under present arrangements for years, might be completed very speedily. The Ordnance survey of Palestine, at all events, might be produced in this manner at comparatively little expense, and in a very superior manner, as an examination of a specimen map in the *Mittheilungen* will show. We ought to mention that a similar process, invented by Colonel Avet, has been in use for several years past, in the office of the Italian General Staff.

An Italian translation of Mr. George Grove's excellent little Text-book of Geography has appeared at Milan.

Mr. Pease, of Kirkwall, has sent us a well-written guide-book to the Orkney Islands.

MR. GOLDIE'S QUADRUPED.

3, Donnington Road, Reading, June 11, 1878.

In your issue of June 1st is a reference to Mr. Goldie's supposed discovery of a large quadruped in the south-east part of New Guinea. I am afraid the animal will only be found in Capt. Lawson's menagerie. I was at Port Moresby when Mr. Goldie returned from this journey, and have in my journal a rough sketch of the tracks in the sand. Mr. Goldie honestly believes that he has seen the tracks of a new animal, but its existence requires much stronger proof before it can be received by any who have travelled in the interior of that part of New Guinea.

During my three years' residence at Port Moresby, I was constantly on the look-out for any such animal, especially after Capt. Moresby's "rhinoceros" and Mr. Stone's "buffalo." My non-belief rests not so much on the fact that I never saw, in any of my journeys, tracks or droppings of such an animal, as on the total ignorance of the natives of the existence of it. An old chief from Munikahila, only some ten miles from the place where Mr. Goldie saw the tracks, came down to Port Moresby, after Mr. Goldie's return, and I questioned him thoroughly on the subject. His statements agreed with all that I had previously heard from natives of different parts of the coast and interior. The only animal they fear is the alligator. The natives who accompanied Mr. Goldie bit their arms to indicate the savageness of the animal. That is what they always do when they speak of the alligator. My suggestion to Mr.

Goldie was, that an alligator had been walking in the mud, and then, basking in the sun, the mud had caked on his feet. This would fully account for the strange appearance of the tracks, "resembling the footprints of a horse, with toes in addition." The place, moreover, where the tracks were seen was close to the river, in the belt of bush which marks the river's course, and which, on the next stream, is the *habitat* of the alligator.

Whatever the animal may have been, there is nothing in the nature of the country to prevent its coming down to the Laloke, only fifteen or twenty miles distant. Natives from the coast camp for weeks together near the Laloke, for hunting on both sides of it, and yet they have never seen nor heard of a quadruped larger than a pig. Natives, again, from the Munikahila range, which is only a few miles to the east of the Goldie river where the tracks were seen, are equally ignorant of its existence. My experience of the natives would lead me to expect that if a large animal existed forty miles inland, it would be reported in the coast villages as a terrible creature as big as an elephant, and capable of swallowing men whole.

W. G. LAWES.

SOCIETIES.

ROYAL.—June 6.—Sir J. Hooker, President, in the chair.—Annual Meeting for election of Fellows.—The following were elected: J. G. Baker, F. M. Balfour, Rev. T. G. Bonney, Prof. J. H. Cotterill, Sir W. Elliot, Rev. Canon W. Greenwell, T. Hawksley, J. Hopkinson, Dr. J. H. Jackson, Lord Lindsay, S. Roberts, E. A. Schäfer, Dr. H. Sprengel, G. J. Symons, and C. S. Tomes.

GEOLOGICAL.—June 5.—J. Evans, Esq., in the chair.—Messrs. W. S. Crimp and J. R. Haines were elected Fellows.—The following communications were read: 'On the Quartzites of Shropshire,' by Mr. C. Callaway.—'On the Affinities of the Mosasauridae, Gervais, as exemplified in the Bony Structure of the Fore Fin,' by Prof. Owen.—'On new Species of Procolophon from the Cape Colony, preserved in Dr. Grierson's Museum, Thornhill, Dumfriesshire, with some remarks on the Affinities of the Genus,' by Prof. H. G. Seeley.—'On the Microscopic Structure of the Stromatoporidae, and on Palaeozoic Fossils Mineralized with Silicates, in illustration of Eozoon,' by Principal Dawson.—'On some Devonian Stromatoporidae,' by Mr. A. Champenowne.—and 'On a new Species of *Lofusia* from British Columbia,' by Mr. G. M. Dawson.

ARCHAEOLOGICAL INSTITUTE.—June 7.—G. T. Clark, Esq., in the chair.—A paper was sent by Mr. C. W. King, on an antique cameo, 2 inches by 1½ inch, representing a bear, lately found at South Shields. The author attributed this work to the early part of the third century, considering that it represented the black bear, which then roamed in North Britain, and not, as the colour of the cameo might seem to indicate, his white brother of the Arctic regions. This was the species of beast which the Romans took the trouble to transport to Italy for the sports in the arena, the brown bear of the Alps being a vegetarian, timid, and useless for such a purpose. It was the only instance of the kind known to Mr. King. The cameo had no doubt been used for fastening the military cloak, probably by some Gothic or Frankish "Ursus" in allusion to his name. Prof. B. Lewis thought it probable that the Romans were acquainted with the Polar bear, and quoted Juvenal in support of his opinion.—Mr. O. Morgan exhibited a silver model, 17 inches high, of the first Eddystone Lighthouse, erected by Winstanley in 1696, and destroyed in the great storm of 1703, its builder perishing with it.—The Rev. W. J. Loftie read a paper on Meydoun, the "false pyramid" of the Arabs.—Mr. C. F. Penrose gave an account of the recent Roman discoveries at Lincoln.—Mr. Morgan made some observations on the remains of an ancient vessel found near the mouth of the River Usk, and shown to be of Danzig oak.—Mr. W. T. Watkin sent some notes on

recent Roman discoveries at Bath, South Shields, and Templeborough.—Mr. E. James exhibited some old English plate, including a Norwich 'cup and cover.'

ZOOLOGICAL.—June 4.—Prof. Flower, V.P., in the chair.—The Secretary read a Report on the additions to the Society's Menagerie during May.—Mr. Solater exhibited a young specimen of Temminck's Manis (*Manis Temminckii*), and read a note describing habits of this animal in captivity by Mr. F. Holmwood, Asst. Political Agent at Zanzibar. Mr. Solater also called attention to the extraordinary mimicry of the true reetries by the elongated upper tail coverts in *Ciconia maguari* and *C. episcopus* as observable in the living examples of these birds in the Society's Gardens.—Mr. E. R. Alston exhibited, on behalf of Dr. Coues, two specimens of *Synaptomys Cooperi*. To this species, the type of *Synaptomys*, proposed in 1867 by Prof. Baird as a subgenus of *Myodes*, full generic rank had been accorded by Dr. Coues in 1874. The present specimens were, so far as was known, the first typical specimens sent to Europe.—Prof. W. H. Flower exhibited the skull of a two-horned Rhinoceros from Tipperah, and read a note on the peculiarities of its structure.—Papers were read: by Prof. Huxley on the Cray-fishes, in which he gave a review of the various generic divisions of this group of Podophthalmous Crustacea, and pointed out how remarkably these divisions corresponded with their geographical distribution,—from Messrs. Godman, Salvin and Druce, on the Lepidoptera collected by Mr. S. N. Walter in the Island of Billiton,—by Messrs. Godman and Salvin on the Butterflies collected in Eastern New Guinea and some neighbouring Islands by Dr. Comrie, during the voyage of H.M.S. Basilisk,—by Mr. A. G. Butler, on a new species of the orthopterous genus *Phylloptera* from Madagascar, which he proposed to name *Phylloptera segonoides*,—by Messrs. Solater and Salvin on the collection of Birds made during the voyage of H.M.S. Challenger: the present communication, forming the eleventh of the series, contained a description of the Steganopodes and of the Impennes; of the first group the collection contained thirty-three specimens belonging to eight species; of the second, thirty-seven specimens belonging to six species,—and by Prof. E. Ray Lankester on the structure of the hearts of Ceratodus, Protopterus, and Chimera, with an account of certain undescribed pocket-valves in the conus arteriosus of Ceratodus and of Protopterus.

CHEMICAL.—June 6.—Dr. Gladstone, President, in the chair.—The following papers were read: 'Analogies between the Action of the Copper-zinc Couple, and Occluded and Nascent Hydrogen,' by Dr. Gladstone and Mr. Tribe. The authors have observed that finely divided copper charged with hydrogen converts nitre into potassium nitrite and ammonia, and reduces potassium chlorate to chloride. The copper-zinc couple converts nitrobenzene in aqueous solution into aniline, a reaction which the authors have utilized for the detection of small quantities of nitrobenzene. The actions of palladium-hydrogen, platinum-hydrogen, and carbon-hydrogen on various substances have been investigated and compared with the action of the copper-zinc couple. During the reading of the paper Dr. Russell took the chair.—'On the Alkaloids of the Aconites,' Part III., by Dr. Wright and Mr. A. P. Luff. The authors have continued their researches on these alkaloids, and in the present paper investigate the saponification, &c., of aconitin and picroconitin, they have obtained two new bases, aconin and picroconin: acetyl and benzoyl derivatives of several of the bases have been formed. The authors draw an important practical conclusion from their work, that it is quite possible to obtain crystallized alkaloids of constant composition from *A. ferox* and *A. napellus* instead of the amorphous preparations which are now sold, and which often contain forty, and even ninety, per cent. of bases more or less

inert.—'On the Alkaloids of the Veratrum, Part I. Alkaloids of *Veratrum Sabadilla*,' by Dr. Wright and Mr. Luff. After discussing the conflicting statements which have been made by previous observers, the authors give details of the process of extraction, which consisted in percolating the crushed seeds with alcoholic tartaric acid, evaporation and extraction by numerous and prolonged shakings with ether. Three alkaloids were obtained—veratrine, $C_{37}H_{53}NO_{11}$, which, on saponification, splits up into veratric acid and a new base, verin; cevadin, $C_{33}H_{49}NO_8$, splitting up, on saponification, into cevadic acid (methylcrotonic acid) and cevin; cevadillin, $C_{33}H_{53}NO_8$, which does not crystallize or form crystalline salts.—'On the Action of Hydrochloric Acid upon Chemical Compounds,' by Mr. J. W. Thomas. The author has examined the action in several ways of hydrochloric acid on many salts, nitrates, sulphates, tartrates, citrates, chromates, oxalates, &c.—'On the Action of Oxides on Salts,' Part I., by Dr. Mills and Mr. Wilson. The object of the authors was to determine the law in consequence of which the action of oxides on salts leads in general to the formation of other oxides derived from the salts in question. They have studied the action of tungstic, silicic, and titanic oxides on potassic carbonate at a high temperature.—'On a new Test for Glycerin,' by Dr. Senier and Mr. Lowe. This test is founded on an observation of Iles, that borax when treated with glycerin gives to a Bunsen flame the green colour characteristic of boracic acid. By means of the test one-tenth per cent. of glycerin was detected in beer after concentration, &c.—'On Ammonium Triiodide,' by Mr. G. S. Johnson. The author has prepared this substance by dissolving iodine to saturation in a strong aqueous solution of ammonium iodide and by stirring crystals of ammonium iodide and iodine with a small quantity of water till the resulting black liquid refused to dissolve more of either ingredient. The liquid on evaporation over sulphuric acid gave dark blue prisms of the substance in question slightly deliquescent, sp. gr. 3.749.

PHYSICAL.—June 8.—Prof. W. G. Adams, President, in the chair.—Mr. R. H. Solly was elected a Member.—The Secretary read a paper by Prof. Hughes on the physical action of the microphone. That instrument renders it possible to introduce into an electrical circuit an electrical resistance which varies in exact accord with sonorous vibrations, so as to produce an undulatory current of electricity from a constant source, whose wavelength, height, and form is an exact representation of the sonorous waves. Prof. Hughes has found that when an electrically conducting matter, in the form of powder, filings, or superposed surfaces, is put under a certain slight pressure, far less than that which would produce cohesion, and more than would allow it to be separated by sonorous vibrations, a remarkable state of things occurs, the electrical resistance being caused to vary by rearrangements as regards the form, number in contact, or pressure of the molecules. It is essential that the instrument be so arranged as regards pressure between the touching surfaces as to be adapted to the particular vibrations employed: thus a box suitable for a man's voice is not adapted to observe the tramp of a fly. But in all cases a perfect undulatory current can be secured throughout a certain range; and, when speaking to the instrument, a galvanometer should be interposed in the circuit, and the pressure between the surfaces gradually increased from a minimum until the needle remains stationary, when a maximum of loudness will be attained; beyond this point the sounds die out gradually, until there is complete silence. Prof. Hughes then proceeded to consider the probable cause of the observed phenomena, taking as an illustration the very simplest form of instrument, two blocks held together by an insulated adjusting screw, the lower block being fixed to the board by means of which it receives the sonorous vibrations. From

numerous experiments he inclines to the belief that the whole block increases and diminishes in size at all points, both in the centre and at the sides, in accordance with the form of the sonorous wave, and that this increase in size varies the resistance by changing (1) the pressure at the surface of discontinuity, and (2) the extent of the molecular surfaces in contact. Of these changes he considers the latter has the greater effect, since some of his best results have been obtained by using two surfaces of solid gold, and not by such an elastic conductor as metallized silk, which would be most affected by the first-named change. Prof. Hughes is now mainly anxious to find some efficient insulator for sounds, as, until such is available, it will be impossible to isolate and study many objects which require investigation from this new point of view. Prof. Hughes himself then exhibited some of the remarkably simple appliances he has used in his investigations.—Sir John Conroy, Bart., M.A., read a paper 'On the Light reflected by Potassium Permanganate.'—Prof. S. P. Thompson exhibited and described a cheap and efficient form of optical bench.—The Secretary read a paper, by Prof. Ayrton, of the Imperial College of Tokio, Japan, 'On the Electrical Properties of Beeswax and Lead Chloride.'

MEETINGS FOR THE ENSUING WEEK.

- Mon. United Service Institution, 3½.—'The "Burgoyne," or combined Pick and Shovel,' Exhibition of Steel Mallets and Shields for Troops, Sir S. W. Baker, Mr. H. E. Sayce, and Mr. H. P. Miller.
- Tues. Horticultural, 1½.—Fruit and Floral Committees. 1.—Scientific Committee. 2.—Election of Fellows.
- Royal Institution, 8.—'Researches in Minute and Low Forms of Life,' Rev. W. H. Dallinger.
- Statistical, 7½.—'The Owens College, Manchester, and a Northern University,' Mr. J. Heywood; adjourned Discussion on Mr. Newman's Paper.
- Zoological, 8.—'Squirrels of the Neotropical Region,' Mr. E. R. Alston; 'Third Collection of Birds made by the Rev. G. Brown, in Duke of York Island and in its Vicinity,' Mr. F. L. Seale; 'Notes on the Male Hippopotamus which recently died in the Society's Gardens,' Mr. A. H. Garrod.
- Wed. Meteorological, 7.—'Climate of Lundy Island,' Mr. A. J. H. Crespi; 'Auroral or Magnetic Circles,' Rev. S. Barber; 'Contributions to the Meteorology of Natal,' Dr. R. J. Mann; 'Note on the Mean Relative Humidity at the Royal Observatory, Greenwich,' Mr. W. Ellis; 'Method of some-time Determining the Amount of the Diurnal Variation of the Barometer on any particular Day,' Hon. R. Abercromby; 'Relative Duration of Sunshine at the Royal Observatory, Greenwich, and at the Kew Observatory, during the Year 1877,' Mr. G. M. Whipple.
- Geological, 8.—'Section of Messrs. Meux & Co's Artesian Well in Tottenham Court Road, with Notices of the Wall at Crossness, and another at Shoreham, Kent, and on the Probable Range of the Lower Greensand and Palaeozoic Rocks under London,' Prof. J. Prestwich; and ten other Papers.
- Literature, 8.—'Gold Signet Ring found by Dr. Schliemann at Mycenæ,' Mr. T. H. Baynes.
- Society of Arts.—Conversations.
- Thurs. Linnæan, 8.—'Two kinds of Unimorphism among the Rubiacineæ,' Mr. C. B. Clarke; 'Presence of the Kobidina (Tachyglossus) and Ornithorhynchus in Northern and North-Eastern Queensland,' Capt. W. E. Armit; 'Stapelin of Thunberg's Herbarium, with a Description of New Species,' Mr. N. E. Brown; 'Observations on the White Whale (*Balaena leuca*) exhibited at the Westminster Aquarium,' Dr. J. Murie.
- Chemical, 8.—'Contributions to the History of Naphthalene, II. β -Naphthylquinone Derivatives,' Messrs. J. Steinhilber and C. E. Groves; 'Pyrotrinitric and Carbo-pyrotrinitric Acids,' Mr. G. Harrow; 'Laboratory Notes,' Mr. H. E. Armstrong; 'Oxylic Alcohol and its Derivatives,' Mr. E. Nelson.
- Antiquaries, 8½.—'Excavations in Mount Caburn near Lewes, Sussex,' Major-General A. Lane Fox.
- Royal, 8½.
- Fri. United Service Institution, 3½.—Discussion on the Naval Prize and other Essays on 'Great Britain's Maritime Power, how best Developed,' &c.
- Philological, 8.—'Report on the Present State of my Dialectal Investigations,' Mr. A. J. Ellis.
- Sat. Physical, 3.—'Experiments with a New Polariscop,' Prof. W. G. Adams; 'Starch and Unannealed Glass under the Polariscop,' Mr. W. Baily; 'Equipotential Surfaces of a Conductor under Influence,' Sir F. Elliott; 'Complementary Colours,' Dr. Gorham; 'Flow of Water from Orifices at Different Temperatures,' Prof. W. C. Unwin; 'Coordination of space,' Mr. J. H. Hinton; 'Magnetic Figures Illustrating Electrodynamical Relations,' Prof. S. P. Thompson.
- Botanic, 3½.—General Meeting.

Science Gossip.

THE International Geological Congress, it is now fixed by the local committee, will open in Paris on the 29th of August, and will remain a fortnight in session.

M. BOURROUZE brought an important matter, in connexion with the telephone, before the Académie des Sciences of Paris. He finds that the circuit may be closed by the earth, the sounds being transmitted with great distinctness without a return wire.

A VOLUME of nearly six hundred quarto pages, with sixty-eight full plates of illustrations, entitled 'Contributions to the Centennial Exhibition,' by John Ericsson, K.V. LL.D., is a credit to the literature of the United States, as well as an unprecedented *résumé* of the services rendered by

one individual to physical and mechanical science during nearly half a century. Investigations and applications of heat, from the most delicate measurements of radiation to the construction of the calorific engine and the Soke's engine, the origination and practical application of the "monitor" system of iron-clads, the arrangement of carriages and gear for heavy ordnance, the air-compressor for the transmission of motor power, and a controllable torpedo are the principal topics illustrated in the book. The mechanical drawings have a beauty not easy to rival. The printing and splendid binding of the work leave nothing to desire. Since the discovery of the pendulum no physical student has reared a more stately monument to his own scientific memory than is this work of the old rival of George Stephenson in the construction of the locomotive.

Or the 'Paléontologie Française, or description of the fossils of France, continued by a reunion of the Paléontologists, under the direction of a special Committee, Parts XXV. and XXVI. are before us. The plates are beautifully executed.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETEENTH EXHIBITION IS NOW OPEN.—5, Pall Mall East, from Nine till Six.—Admission, 1s.; Catalogue, 6d. ALFRED D. FRIPP, Sec.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-FOURTH ANNUAL EXHIBITION IS NOW OPEN, from Nine till Six.—Admission, 1s.; Catalogue, 6d. H. F. PHILLIPS, Sec. Gallery, 53, Pall Mall.

GROSVENOR GALLERY.—SUMMER EXHIBITION, OPEN DAILY, from Nine A.M. until Six P.M.—Admission, 1s.

THE SUFFOLK STREET GALLERIES.—GRAND EXHIBITION OF PICTURES BY OLD MASTERS and DECEASED BRITISH ARTISTS, including the Norwich School, and 200 PORTRAITS.—Daily, from Nine A.M. till Six P.M. Admission, 1s.

DORR'S GREAT WORKS. 'THE BRAZEN SERPENT,' 'CHRIST LEAVING THE PRÆTORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 31 by 21 feet, with 'Dream of Pilate's wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Calaphas,' &c., at the DORR GALLERY, 25, New Bond Street. Daily, Ten to Six.—1s.

THE INTERNATIONAL EXHIBITION.

(Fifth Notice.)

Austro-Hungary—Italy—Sweden and Norway.

HAVING examined at some length the pictures of the three principal modern schools of painting, though still all too briefly, considering the number of their contributions, it remains for us in this and another article to notice the collections of the remaining States. To these we should perhaps have been inclined to have devoted more space if the difficulty attending their inspection, and consequent waste of time, had been less. Whose fault it is that the Exhibition was not ready we will not wait to inquire; certainly it is manifestly unfair to the public, and to those whose business it is to furnish a report, to find the pictures they are invited to examine are, at the time appointed, not even hung on the walls. And the hardship has been made still greater by the defective state of the catalogue: some of the galleries are omitted altogether; in others, names of artists are inserted who do not contribute, and pictures which will not be exhibited, and *vice versa*; the numeration too is equally defective, or wanting entirely.

Remembering the many illustrious names associated with the Austrian school of painting, and also the natural artistic faculty of the race, we were somewhat disappointed by the pictures here exhibited. They are contained in three rooms, and comprise among their number several vast canvases. The largest of these is Herr Makart's 'Einzug Kaiser Carl V. in Antwerpen' (71). The procession is marching diagonally through the picture; in the centre is the young emperor in brilliant armour, surrounding him are girls, bearing and scattering flowers, the majority have no drapery at all, or only a thin gauze veil. Knights and men-at-arms lead the way, grave and reverend signors follow the emperor, crowds of ladies, nobles, and burghers shout a welcome from windows hung with tapestry and stages garlanded with flowers, and Albert Dürer notes the scene from a coign of vantage. The light and shade is of

the boldest, the convenient cloud invented by Paul Veronese is always at hand to throw a mass of figures into shade; the light is carried through the picture in flowing lines, and no consideration for the ordinary arrangement of houses in a street has prevented the disposal of the groups. We certainly think, after seeing this stupendous invention, that if ever the world is to be reconstructed on improved principles, Herr Makart is the man to do it. He will give all the women large eyes and rosebud lips, they will be proud and disdainful; true, they will all have a strong family likeness, especially in the colour of their flesh, which will have the tint and texture of an orange kid glove. The men will be tremendous fellows, all with aquiline noses and large calves; if their intellects will seem weak, their legs will look strong;—or puffy, and their gait not deficient in swagger, however much their frames may be wanting in bone and muscle. They will be fearful and wonderful beings, but, with all due deference to Herr Makart, we must confess to a preference for humanity under its present conditions and appearance.

The next largest composition is by Herr Matejko, and is entitled 'Union in Lublin 1569 zwischen Lithauen und Polen' (75). This may be said to savour more of the stage than real life, though the flesh is more solidly painted and the drapery more real than in the preceding work. Herr Matejko also sends a smaller picture, 'Siegmondsglocke in Krakau' (77). The figures are small but numerous, and yellow and red pigments have been used with a free, we might almost say prodigal, hand. Another work, in which the figures are life-size, is Herr Alledam's 'General Laudon' (1). The General is represented riding alone in front of a brilliant staff. Here there is genuine imitation of nature, the figures are well posed and drawn, and the colour, though bright, is in due subordination.

Montenegro, a state that can boast of the most picturesque scenery and population in Europe, has furnished Herr Czernak with the materials for two striking pictures. 'Der verwundete Montenegriner' (23) represents two or three wounded men coming down a steep rocky path from the mountains; one, an old chieftain, is borne on a litter. This is a splendid piece of foreshortening, and no less fine is the expression of nobility and endurance in the face; a group of women stand aside or respectfully kneel as the sad procession passes. More tragic is the subject of the other work, 'Rückkehr in die Heimat' (24). The scene is a village which has been wrecked by the Turks, a small party, consisting of women, children, and an old man, may be supposed to have returned from the mountains, and behold the destruction of their home—and, more terrible, the heads of their husbands and fathers stuck on poles. Their coming has disturbed a flock of crows and ravens; this incident is put into shadow, and kept in the background. There can be no question about the mastery and design displayed in these works; the painting is a rich impasto, thoroughly modelled, there is much sense of beauty in the heads, and great feeling for action and composition, only, all these qualities are just shown a little too strongly. We could find no better illustration of the value of artistic restraint than in the pictures of Herr Defregger, who, besides his contributions to the German section, is found here in great strength. 'Faustschieber in Tirol' (30) is his largest canvas; it is a tavern interior, the main incident being the Tyrolese trial of strength, wherein two men place their clenched fists together on the centre of a table, then each endeavours to push his adversary's hand to the edge. Here a couple of young men are unmistakably doing their best, though there is no doubt the good-natured looking blacksmith is gaining ground. It is pleasant to see the looks of eager interest in the spectators who have gathered round the table; even the girls have a critical appreciation of the science displayed. The other picture by Herr Defregger is also a Tyrol interior; it is called 'Der Zitherspieler' (31), a young man is seated playing the zithern, which is rest-

ing on his knees; two maidens are standing up, all are absorbed in the music. An inferior artist might have made the youth look with languishing eyes at the girls—here he bends over his music, evidently intensely enjoying the harmony, and his own mastery of execution, though his audience are as handsome, healthy lasses as could be met with in a day's journey. Of the fine quality of Herr Defregger's work we have before spoken.

'Nach der Messe am Markusplatze in Venedig' (80), by Herr Müller, is a carefully studied and vivacious scene, with costume of the time of the Bellini. Herr Fux's 'Taubenopfer' (41) has good tone and sentiment. The gallery shows that because a country has fine scenery it does not necessarily follow it will have a strong school of landscape painters. Herr Jettel, who seems mostly to go to Holland for material, is among the best; his 'Flussufer mit Bäumen' (60) and 'Holländische Sumpflandschaft' (57) may be noted as careful work, with a good feeling for nature. Herr Schäffer's 'Partie an der Küste von Istrien' (101) is a masterly rendering of the picturesque rocky Istrian seaboard. 'Das Gewitter' (118), by Herr von Thoren, is a landscape, with cattle and figures under an effect of storm and rain; the cattle are well drawn, and the whirling force of the wind on clouds, trees, and figures is first rate. A well painted street view is Herr Ribarz's 'Holländische Architektur in Dordrecht' (94).

Neither do we think the portraits are of average excellence. Herr Makart sends two whole-length portraits of ladies; they are more ladies of the future than of the period, and might have walked out of his large picture. Herr von Angeli has furnished a batch of a dozen or more, mostly English noblemen and dignitaries; they are all of a size, and must have been done by contract, and, however cheap the terms may have been, there can be not much doubt as to who got the worse of the bargain. A very different specimen of work to the preceding is Herr Canon's 'Portrait (Frau Gräfin Schönborn)' (21): this is a right noble piece of painting, showing study, good taste, and great power of flesh painting. The costume and *ordonnance* are so picturesque, yet in such admirable keeping, as rather to suggest a work of the old masters than a modern portrait.

We should have liked to notice some of the Hungarian pictures, only in the absence of a catalogue this is impossible.

Although feeling the greatest interest in the development of art wherever it can be found, and the strongest desire to find some merit in any national manifestation of it, we are compelled to say there are some rooms here which it would have been more prudent to have kept closed; either the nation may be inadequately represented or it has not yet attained sufficient strength to enter the lists in an international competition. Of such are Greece and Portugal, whose contributions are contained in, and do not fill, one small room. In the same category—and it is with profound regret that we write the words—we are compelled to place Italy. Respect and gratitude for what we owe to her in the past will always induce friendly feelings towards the attempts of her artists in the present; but it would be doing service neither to them nor their country to say the thing which is not. Whilst in most spheres of intellectual activity in Italy there is every indication of life and energy, her artists, or those here represented, seem entirely destitute of any serious aim. The paintings and sculpture cannot have been produced for home consumption; they can only be intended to catch the attention of the least cultivated tourists, hardly rising indeed to the level of the copies of old masters of mosaic views of Rome of which every visitor is expected to make some purchases. In style they are mostly feeble imitations of the Fortuny school, frivolous in subject and flimsy in execution: in some cases attempts are made to attract by cast-iron frames, continuing the picture into the frame, and such like trivialities. It is this eternal pandering to the foreign market, this reducing of himself to the level of the tout or

vamp-up of antiquities, which is the bane of the Italian painter. He will even make expeditions into foreign countries, with which his works indicate he cannot have the slightest sympathy. For instance, Signor de Nittis, whose 'Road to Brindisi' shows he can paint neatly and carefully, exhibits a dozen daubs representing views of London, in which our women all look like denizens of the demi-monde, and our men awkward or ludicrous louts; they are always walking in thick mud, which also covers the houses and fills the skies. We do not suppose that the painter intended these for caricatures. The explanation is simple. Having acquired a certain small reputation at Paris as a dexterous manipulator (we believe M. Meissonier employed him on some occasions), he thought he would turn it to account in the London market, his real opinion of which is unconsciously, but none the less impertinently, expressed.

There is a similar example of the courtesy of our neighbours in this year's *Salon*. One Poisson has a picture, prominently placed, of the deck of an English yacht, vividly drawn, by the way; a party of ladies are represented on the deck, each one having a glass of sherry in her hand, and, as a matter of course, à la Tissot, the inevitable champagne is not wanting; here too the ladies are distinctly not ladies, and the men are of the aquatic type found on Sundays at Bougival.

From the above description of the Italian pictures we naturally except those by Signor Passini. This artist contributes some eight or ten, most of which have been described in these columns. In all respects they are most admirable, and the landscapes are as fine as the architectural subjects; some of the latter, which we have elsewhere seen, are decidedly hasty in execution, are harsh and grey in colour, and without any of the splendid Arabian wall decoration Signor Passini can paint so finely, and of which there are first-rate specimens here. A work by Signor Induno is interesting from the portraits introduced, and in other respects is carefully painted. It represents the late King of Italy laying the foundation-stone of some building at Milan. Signor Marchesi's interior of the church of St. Giovanni at Padua is, if too black, deep and solemn in effect. In the same rooms as the pictures there is also to be found a large quantity of sculpture, equally meretricious. All sorts of vulgar tricks, consonant with what is supposed to be realistic treatment, are attempted. Acrobats balancing on balls, street boys tearing each other's hair, babies writhing under the pain of vaccination are the subjects chosen. Altogether we refuse to accept these galleries as a representation of Italian art, or if it be so, the Government or the men of culture and influence should at any future international gathering take steps to prevent their country making such an unfortunate appearance.

The galleries next in order are those of Sweden and Norway. The general character of their productions is cold and unimaginative, nevertheless, even in the latter quality, there is work which will repay examination. One of the most important of the Swedish pictures is Baron Cederström's 'The Body of Charles XII. being carried across the Norwegian Frontier by his Officers.' The mournful procession is winding down a rocky road, in the season of ice and snow; the soldiers, in their blue and drab uniform, march sternly on. It is a striking incident impressively rendered. A very remarkable conception is M. Heyerdahl's 'Adam and Eve leaving Paradise.' The figures are life-size, and stand out in the midst of a large dark canvas, in which can be made out indications of vegetation. The drawing, which is naturalistic, is accurate, and the modelling and flesh painting well understood; especially finely imagined is the expression of Adam as he turns, awestruck, and regards the bliss he is leaving. This is certainly one of the most masterly of the high class pictures to be found in the entire Exhibition. M. Wahlberg, whose landscapes are so well known, sends half a dozen works—two are moonlight scenes, with the marbly prismatic skies we are accustomed to see; the shipping, however, is well drawn,

and the effect brilliant, if conventional. His woody landscapes have also much brightness and knowledge of picturesque arrangement. Some pictures of rustic figures by other artists are quiet and unpretending.

In the Norwegian Room one of the most imaginative compositions is M. Arbo's 'Asgaardreid.' The ghostly cohort is careering through the air; a dark landscape is spread out below; figures and horses are drawn with spirit; the sensation of movement is well given; otherwise the blackness of painting destroys the aerial effect. The other contributions consist mainly of landscapes which call for no particular comment; a facile execution seems to be about the principal quality aimed at. Another gallery, which proves a sad stumbling-block to the critic with optimist tendencies, is that of Denmark. A chill falls on the warmest enthusiasm on coming before these conventional, classical, and religious compositions, and clear, dreary landscapes; yet there is picturesque scenery in Denmark, and a population not deficient in character, with manners and customs giving excellent material for pictures.

Fine-Art Gossip.

BESIDES the statue of Captain Cook, which is about to be placed before the Athenæum Club, Mr. Woolner has in hand a full-size model of a statue of Chief Justice Whiteside, to be executed in marble, and placed in the Four Courts, Dublin. It is an heroic figure, standing, and in the act of speaking, with a concentrated earnestness which is impressive, notwithstanding the undemonstrative attitude. The head is bare, the face an admirable and strikingly animated likeness, with a penetrating look in the eyes and much suavity rendered by the lips. The costume is modern, an easily fitting frock-coat and rather full trousers, a loose cravat and shoes. The dress being modelled in a broad and simple style, great severity and a dignity that is rarely attained have been imparted to the costume of our own time, which is so unfavourable to sculptors. Also in modern costume, strongly marked, indeed, by personal peculiarities, unusual animation of attitude and expression, and quite a work of our day, is Mr. Woolner's life-size statue of Mr. George Dawson. It is now far advanced, and is to be erected in Birmingham. Mr. Dawson is standing nearly erect, leaning slightly forward, and with hands placed together, as if demonstrating a point in a lecture. The vigorous face and the abundant masses of hair and beard, the great breadth of the shoulders, the shortness of the lower limbs, the energy and fire of the expression, in short the *tout ensemble* of a very remarkable person, give to this highly characteristic statue a singular power—the essence of portraiture in sculpture. Along with these works Mr. Woolner has in hand a fine bust of Sir William Gull now executing in marble, a nearly perfect likeness, and another bust, that of Sir Redmond Barry, commissioned by many of his admirers and friends, and intended for an important public site.

On Monday next and following days will be sold, at the Hôtel Drouot, the large and well-known collection of Roman medals formed by the late M. Jarry, of Orleans, and comprising numerous consular examples, republican coins, and specimens of imperial manufacture from Pompey to Valerian, Claudius II. to the Goth Ricimer, an almost unbroken series, among which are works of value and rarity; likewise a large series of coins and medals of the Eastern Empire and coins of Trebizond. The French royal and seigneurial examples, a most interesting collection, belonging to the same owner, will be sold on the 21st, 23rd, and three following days.

The Swiss Kunstverein, at its annual assembly in Zofingen on June 2nd, finally decided to entrust the execution of the four wall-paintings in the interior of the Tellskapelle, on the Axenstrasse, to Herr Stüchelberg, of Basel. According to the terms arranged between the Kunstverein and the

Government of Canton Uri, the artistic jurisdiction over the chapel has been entirely transferred to the former. The painter is to receive the honorarium of 45,000 francs.

THE older writers on Art mention a table painted by Holbein which was at one time to be seen in the City Library of Zürich. In the year 1871 a diligent search was made for this table by Prof. Vögelin, who had at last the happiness to find the missing work. The painted surface of this table is of some interest to the student of culture-history, not only on account of its being the first provable work of the young Holbein, but because it contains a very complete set of pictures of the domestic life of the early part of the sixteenth century. It was painted for a Basel family in the spring of 1515, at the period when the lively young painter was adorning the houses and churches of Basel with portraits, frescoes, and altar-pieces. It is somewhat of an Achilles' shield in its encyclopædic summary of contemporary life, and has scenes from the play of children, the preparation of meals, fishing, hunting, a tournament, and the occupations of womankind. The humour and frolic of the artist, which were notorious in his life as well as his Art at this period, break forth in a representation of a trader who has fallen comfortably asleep, while a troop of monkeys gleefully empty his basket; and in another of 'Nobody,' the scapegoat who bears the blame for all the mischief done in house and garden, kitchen and cellar. The pictures gave the painter opportunity for introducing a whole heap of the house-utensils of the period; and we gain a glimpse of the contemporary toilette of ladies, the household economy, kitchen management, and even the toys of children in a wealthy Basel family. Many of the articles are represented in their natural size, and are treated as *Vexirbilder*, placed accidentally on the table. This is the case with some gold pieces, playing-cards, a letter, and a seal which bears the name of the artist, HANS HO... The table has been exhibited in the Zürich Stadtbibliothek for the last few years, though it may have escaped the notice of an unprepared visitor. We understand that Herr Schellein, of Vienna, has worked out a complete 'restoration' of Holbein's table-top, and that the Austrian Gesellschaft für Vervielfältigende Kunst proposes to issue a set of engravings of its subjects. These have been already prepared by Prof. Louis Jacoby, the director of the Copperplate Engraving Academy of Vienna, and will be accompanied by an explanatory text. The table was sent to the Holbein Exhibition at Dresden. Woltmann, in the new edition of his 'Holbein und seine Zeit,' says that it was painted for Hans Ber of Basel.

MUSIC

MUSICAL UNION.—HANS VON BÜLOW has most kindly tendered his services to Prof. ELIA on TUESDAY, June 19th, his last performance this season, with Papini, Lasere, &c., at a Quartet party, St. James's Hall.—Duet, Violoncello and Piano, Saint-Saëns; Quartet, 8s, the last of Haydn; Trio, 5 Flats, Op. 87, Beethoven; Piano Solos: Mendelssohn, Schubert, Liszt, &c. Tickets to all parts of the Hall, 7s 6d each, to be had of Lucas & Olivier, Bond Street, and Austin, at the Hall. Visitors can pay at the Regent Street entrance. No person admitted without a Ticket.—Prof. ELIA, Director.

THE ITALIAN OPERA-HOUSES.

THERE are indications that the *répertoire* assigned to Madame Adeline Patti, which was so much restricted in former seasons, will be extended by a restoration at least of characters in which the lady not only won her fame, but at the same time established the fact that there was no chance for any *débütante* of rivalling her delineations. Such, for instance, was her Margherita, although she had to contend at the outset with Madame Carvalho, the original Gretchen at the Paris Lyrique, who was the first to play Margherita in Italian in the Covent Garden adaptation after poor Tietjens had filled the part at Her Majesty's Theatre, where 'Faust' was first given in this country. Another celebrated Margherita was Madame Pauline Lucca; and now there has suddenly appeared a new and notable Mar-

gherita in Madame Gerster. Madame Adelina Patti, however, proved, on the 11th inst., to an immense assemblage that her conception of the hapless heroine of fiendish influence was in the highest degree subtle and poetical; her by-play and facial expression depicted the emotional points most sympathetically, and the love scenes and the situations of remorse and despair most powerfully. With her impassioned earnestness was combined the most brilliant and refined vocalization. Those amateurs who had seen her in Signor Verdi's 'Aida' on the 8th were particularly struck with the contrast she presented on the 11th. Her freedom from mannerism, her absence of mechanical movement, her faculty of concealing her personality and of identifying herself completely with the characters she is assuming, constitute when taken together the charm and attraction of her style. On both nights there was unbounded enthusiasm at her two performances. Her voice has gained so much in the medium and lower notes that her admirers who were fearful of her straining the organ in essaying the Grisi-Tietjens *répertoire* gladly recognize this physical progress, which will doubtless lead to an increase of characters in operas; and the gossip, therefore, in the crush-room that she will appear in Beethoven's 'Fidelio' and in Meyerbeer's 'Africaine' may prove true. That Madame Adelina Patti ought to be supported in 'Aida' and 'Faust' by a better tenor than Signor Nicolini is obvious; his defects are increasing, the tremolo of his organ is that of the aged and not of the regenerated and youthful Faust, and he now resorts to his vicious French school of *hurlement* when he attacks the high notes. Except Signor Graziani in 'Aida' there is no one else worthy of notice in the casts of either that opera or of 'Faust'; mediocrity and sometimes incapacity characterize the singers who are associated with Madame Patti. The steady and unobtrusive style of conducting adopted by Signor Bevignani in 'Aida' is far preferable to the pretentious and fussy mode resorted to by Signor Vianesi in 'Faust.' There is one point connected with the representation of the last-mentioned opera on the 11th which concerns this journal specially, and that is the engagement and appearance of Mdle. Anna de Belocca as Siebel. If the readers of the *Athenæum* will refer to the numbers of April, 1874, it will be found that the Director of the Royal Italian Opera gave a flat contradiction to our announcement of the engagement of Mdle. de Belocca at that period. The Russian contralto did not appear, for reasons which it is not now necessary to explain. This controversy, small and insignificant as it was, induced the Impresario to attack the *Athenæum* in a private circular, not only for its information but also for its criticisms. As regards Mdle. Anna de Belocca, it will be sufficient to record that her Siebel did not make the slightest impression on Tuesday last.

There was a most animated performance last Monday night at Her Majesty's Theatre of Herr Von Flotow's vivacious opera, 'Marta,' the title-part sustained by Mdle. Marimon; Nancy by Madame Trebelli; M. Thierry, Tristano; Signor Del Puente, Plunketto; and Signor Campanini, Lionello. It was one of the most complete casts and efficient ensembles of this season. Mdle. Gerster, who played in 'Rigoletto' for the second time on Tuesday, and was announced to appear for the fourth time in 'Faust' on the 14th inst., will enact, for the first time here, next Monday Violetta in 'Faust.' Herr Behrens has been engaged to resume the parts of Bertram in 'Robert le Diable,' and Marcello in the 'Huguenots'; this last-mentioned opera is advertised for this evening, for the debut of Fräulein Pappenheim as Valentina. The second morning performance of opera was given on Wednesday last, when Mozart's 'Don Giovanni' was performed, with the following cast: Signor Rota in the title part; M. Thierry, Leporello; Signor Marini, Don Ottavio; Signor Roveri, Il Commendatore; Signor Franceschi, Masetto; Fräulein Wilde, Donna Anna;

Mdle. Valleria, Elvira; and Mdle. Minnie Hauk, Zerlina.

It is hard to understand, after the untoward debut of Fräulein Wilde as Valentina in the 'Huguenots,' how the part of Donna Anna could be assigned to her: assuming that she rehearsed the music, it must have been obvious that such a voice ought not to have been heard. The defects, of style of Mdle. Minnie Hauk were palpable in her Zerlina, and her spasmodic singing was not relieved by her acting, which was fussy, and lacked charm. The music of Donna Elvira is too trying for Mdle. Valleria, but at all events she sang artistically, and her acting was excellent. Signor Rota is a most gentlemanlike Don Juan, and his interpretation of the music was in good taste, but the picture was, on the whole, too subdued in the colouring. Signor Marini and Signor Franceschi did fair justice to their music. The former was as animated as such a walking gentleman as Don Ottavio is could be expected to be: the fun of Signor Franceschi as Masetto was not infectious. Signor Roveri was steady and solemn, but M. Thierry has neither the voice nor the humour needed for Leporello. As some compensation for the marked shortcomings of the cast, there was the splendid execution of the overture and accompaniments by the incomparable orchestra. Sir Michael Costa was in his element in the direction of the masterly instrumentation; but what a retrospect for him if he recalled the artists who in former times have appeared in 'Don Giovanni.' The cause of the decline of Italian opera is the increase of the representations during the week, which entails the necessity of engaging a larger number of artists, and, as first-class ones are too exacting in their terms, mediocrities and incapables of all nations are imported; the majority of them are novices, and the others singers whose best days have passed. It is certainly curious that whilst the critical ability of audiences has so much increased, the skill of executants should have so sensibly diminished.

HERR MAX BRUCH.

THE career of the Rhenish composer has been watched with interest by professors and amateurs in this country, who are not prejudiced in favour of famous names, and who are anxious to recognize musical ability or exceptional promise, be the country which it may whence the musician may come. Curiously enough, Herr Max Bruch used to be disliked here, because he set the subject of 'Lorelei,' the legend which Mendelssohn, after years of irresolution and of indecision, selected for an opera, but the score of which he did not live to complete. The lyric drama of 'Lorelei' met with much success in Germany, and perhaps would have found its way to England but for the Mendelssohnian mania. Even very recently, when the violin concertos of Herr Bruch were introduced in London, the "dead set" made against him was remarked. The only consolation to be found by foreign professors, whether German, Italian, or French, when their productions are virulently attacked, is that in the long run no amount of invective can prevent the acceptance here of a genuine work of art. Whatever may be the ultimate position taken by Herr Max Bruch, it must be at least conceded that his aims are high, and in choral compositions he has made his mark, his most recent cantata, a setting of Schiller's 'Lay of the Bell,' at Cologne, having fully confirmed the highly favourable impression made by his 'Odysseus,' 'Arminius,' &c., while the very fact that he has been commissioned by the executive of the Birmingham Musical Festival to compose a cantata for the next Triennial Festival in 1879 is an illustration of the truism that no composer can be written down, although he may immolate himself by his own writings. As he has chosen Scott's 'Lady of the Lake' for his festival essay, there will be inducement enough in 1879 to compare his setting of the poem with that of Prof. Macfarren which was produced at the opening of the new Glasgow Musical Halls. As regards his ideal cantata, 'Fritthof,' for solo, chorus, and orchestra, Op. 23, introduced at

his concert at the Crystal Palace, on the 8th inst., under his own direction, although it was very well received, its merits would have been still more highly appreciated if the hearers had been well acquainted with the 'Fritthof's Saga' of the Swedish poet, Esaias Tegner. The Germans, thanks to Herr Wagner, who, whatever differences of opinion may exist about his operatic system, is at all events universally accepted as a true poet of mythical legends, are well acquainted with the 'Fritthof's Saga,' and when Herr Max Bruch, in 1864, first brought out his illustrations at Aix-la-Chapelle, Vienna, Leipzig, and other musical capitals, promptly had successful performances of the work. From the twenty-four cantos of the Swedish epic, the composer, on the 8th, selected six scenes; it must suffice to state that the competition for the hand of Ingeborg, the daughter of King Bela, forms the basis of the story, and that Fritthof's passion and nobility of character are prominently treated by the composer, and in some points finely too. Herr Henschel was at his best, declaiming the recitatives with dramatic effect. Fräulein Friedländer sang her solos artistically; but the choral numbers, executed by the German Liederkranz and the tenors and basses of the Sydenham Choir, made the greatest impression, especially the spirited *finale*, which caused the recall of the composer to be cordially greeted. The words of the poem are at times of a transport type; the poet revels in the *fortiter in re*, and for the musician's fancy more repose is required, as otherwise there is no possibility of contrasts. The predominance of male voices entails monotony, and for the soprano and baritone there is a monopoly of the solos; the tenor part, by Mr. Shakespeare, is nominal. On the whole, allowing for first impressions, the skill of the musician is perhaps more obvious than the imagination of the composer; there are fine movements, and it is possible that the absence of flesh and blood which the use of mythical personages involves was felt by Herr Bruch. A scene from Herr Bruch's 'Arminius,' the Teutonic patriot who delivered his country from the Roman sway, was sung by Herr Henschel. The Violin Concerto, Op. 26, in c minor, played by Señor Sarasate, was sensational in effect, and assuredly the composer, Herr Max Bruch, is entitled to as much consideration as the Basque executant. A Gipsy Serenade, by Herr Henschel, sung by Mr. Shakespeare, with violin *obbligato*, Señor Sarasate, and accompanied by the composer, caused the recall of the tenor. Mr. Manns directed the performance of Beethoven's overture, 'Die Weihe des Hauses,' Op. 124. Herr Dr. Otto Neitzel played Chopin's Polonaise in a flat; a Nocturne by the same composer, a transfer from the pianoforte to the violin by Señor Sarasate, quite excited the audience. When it is added that Fräulein Redeker sang Mozart's air, 'Deh per questo,' from the neglected opera, 'La Clemenza di Tito,' it will be admitted that the programme of the concert was anything but commonplace, and that there was enough interest in the various pieces to justify Herr Max Bruch in giving a special selection so as to introduce his own works, so that on a future occasion he may attract a much larger gathering.

DR. VON BÜLOW.

THE short visit to this country of Dr. Hans Von Bülow, who is now Musical Director and Conductor of the Opera-house at Hanover, has sufficed to show that his popularity here is undiminished. At his pianoforte recitals on the 6th and 13th inst. in St. James's Hall, the first programme, as usual, consisted chiefly of a selection of works by the old masters, for of the living composers he only played three of Dr. Liszt's compositions, namely, 'Ricordanza' ('Etude de Concert'); 'Ronde des Gnomes'; and 'Rhapsodie Hongroise,' No. 8. He opened with Dr. Liszt's transcription for the pianoforte of Bach's Organ Prelude and Fugue in b minor, a Sarabande and Passépied in e minor, and a Bourrée in a minor; next came Beethoven's Sonata in a flat major, Op. 110; to this piece succeeded

Schubert's and Mendelssohn's minor, and *répertoire*, No. 4, Op. 54, varied school of the or innovator imagery of character *bravura* with a sl completely the prod and how and adm could not from its ce but much remark point out with ans tions of cognizant possessed Bilow v such as ought to style, he performe accuracy interpret Op. 110 monoton passages Capriccio faculty of amplified without in fact, feeling, tional e Liszt, R attain th heard a come in master-n pianofor 13th in and a Mendels minor, Mozart, and sar 22; the Mazurka illustrat Herr R Barcarol Tuesday Union, he will Fest a meeting It is do the dut Choral

OVER Opera c afternoon dini sar rondo f associat "Ricor finally to the has com of Paga prima voice e bravura Meyer the cor

Schubert's 'Élégie-Impromptu,' Op. 90, No. 3, and Mendelssohn's Capriccio, Op. 5, in F sharp minor, and after these two works four of Chopin's *répertoire*, namely, Notturmo, No. 1, Op. 9, Notturmo, No. 2, Op. 62, Scherzo in E major, No. 4, Op. 54, and Valse Brillante, Op. 42. In this varied scheme the classical sedateness and dignity of the organ and harpsichord epoch, the daring innovations of the Beethoven period, the melodious imagery of Schubert, the fiery and impetuous fancy of Mendelssohn, the poetic and dreamy character of Chopin's imaginings, and the impulsive *bravura* school of Liszt were in turn illustrated with a skill and a power that proved how completely the German pianist had seized the spirit of the productions he alternately declaimed or sang, and how powerful was his hold over the sympathies and admiration of his hearers. Technically eulogium could not easily be exhausted, for the manipulation, from its certainty and apparent ease, was marvellous, but much higher qualities are manifested by this remarkable artist. The fanatics for fugues can point out the clearness of his enunciation of theme with answer thereto; the command over the gradations of sound might be cited to prove how cognizant he is of the extent of the powers possessed by the instrument; but if Dr. Von Bülow were not gifted with a poetic feeling, such as Beethoven has so forcibly asserted ought to be the essential element of a pianist's style, he would have to be classed with those performers with whom frigid and lifeless accuracy is predominant. His most intellectual interpretation was that of Beethoven's Sonata, Op. 110, in which mere mechanism would be monotonous if acute sensibility in the *cantabile* passages was absent. For sustaining power, the Capriccio of Mendelssohn was a marvel; the facility of causing the pianoforte to sing was exemplified in Schubert's 'Élégie,' a veritable song without words, arising from a sensitive touch. It is, in fact, owing to the combination of intellect, poetic feeling, passion, pathos, and power with exceptional executive skill, that such pianists as Dr. Liszt, Rubinstein, Dr. Von Bülow, and Thalberg attain their high position, and that compositions heard again and again from ordinary artists become imbued with fresh life when there is a master-mind and a master-hand to preside at the pianoforte. The selection for the recital of the 13th included three Songs without Words and a Prelude and Fugue in E minor, by Mendelssohn, Beethoven's Sonata, Op. 11, in C minor, some dance music by Bach, Rameau, Mozart, and Handel, of the antique minuet, gigue, and sarabande school, a Notturmo, Op. 37, No. 22; the Ballade, in F minor, Op. 52, and three Mazurkas by Chopin, whilst living composers were illustrated in the *Metamorphoses*, Op. 74, by Herr Raff, a Polacca by Dr. Liszt, and a Valse, Barcarolle, and Galop by Herr Rubinstein. Next Tuesday Dr. Von Bülow will play at the Musical Union, after which he leaves for Erfurt, where he will perform at the Allgemeinen Deutschen Fest a Concerto by Dr. Liszt. After this meeting Dr. Von Bülow will return to Hanover. It is doubtful whether he will again undertake the duties of conductor at the concerts of the Choral Union in Glasgow.

CONCERTS.

OVER 7,000 persons were present at the Italian Opera concert, in the Royal Albert Hall, on the afternoon of the 8th inst. Madame Gerster-Gardini sang the *adagio*, 'Ah! non credea,' and the *rondo finale* from Bellini's 'Sonnambula,' and was associated with Madame Trebelli in the duet 'Ricordare,' from Signor Verdi's 'Requiem,' and finally sang the variations by Sir Julius Benedict to the 'Carnaval de Venise,' in which the pianist has concentrated the complexities for the violin of Paganini. This vocal display of the Hungarian *prima donna* was encored, despite the trial to the voice entailed by the execution of such daring *bravura* divisions. Mdlle. Marimon had to sing Meyerbeer's 'Shadow Song' twice; Miss Cummings, the contralto, after singing the 'Fanciulle' from

'Dinorah,' was encored in Mr. Sullivan's 'Lost Chord'; Madame Trebelli had to repeat Siebel's air from 'Faust.' The other artists were Mdlle. Salla, Signori Fancelli and Marini (tenors), Signori Rota and Galassi (baritones), M. Thierry and Signor Franceschi (basses), and M. Masin (violinist). The conductors were Signori Li Calsi and Tito Mattei and Mr. Willing.

Mr. Ganz, the pianist and conductor, had a *Matinée*, on the 6th inst., in the Picture Gallery of Dudley House, by the kind permission of the Earl and Countess of Dudley, and the programme was of a higher order than usual, including as it did Schumann's Quintet in E flat, Op. 44, splendidly executed by Mr. Ganz (piano), Señor Sarasate and Herr Helmhendahl (violins), Mr. Hann (viola), and Signor Pezze (violinello), and vocal pieces by Mozart and Weber. Mr. Ganz's contributions as a composer were a song, 'Forget me not' (encored), sung by Madame Patey, and a ballad, 'My Mother's Song,' expressively given by Miss Purdy; and pianoforte works, a Galop, the 'Nightingale's Trill,' and a Fantasia on 'Traviata' themes. Madame Trebelli was encored in the Brindisi 'Il Segreto,' when she gave M. Offenbach's Bolero, 'C'est l'Espagne.' The other artists were Mdlle. Rosina Isidore, from the opera-houses in Italy, who sang the Polacca from the 'Puritani' and Signor Braga's 'Légende Valaque,' and made a good impression; Mr. Lloyd, Mr. Thorndike (baritone), and Signor Foli, with Sir J. Benedict and Signor Randegger conductors.

The programme of the seventh Philharmonic concert, on the 12th inst., in St. James's Hall, Mr. Cusins conductor, comprised one Symphony, Haydn in D, No. 7; the Overture, Scherzo, Notturmo, and March of Mendelssohn's 'Midsummer Night's Dream'; Mr. Cusins's Overture, 'Les Travailleurs de la Mer,' and a MS. Violin Concerto by M. Wieniawski. Miss Thursby was the vocalist.

Mdlle. Hélène Arnim, the vocalist, gave a *Matinée* at 3, Soho Square, by permission of Messrs. Kirkman & Son, on the 11th inst., at which a Trio, in G minor, by Herr Hans von Bronsart, was executed by Dr. Von Bülow (piano), Herr Ludwig (viola), and Herr Daubert (violinello); a Duo by M. Saint-Saëns, Variations on a theme by Beethoven (Mrs. Beesley and Dr. Von Bülow), pianoforte solos by Chopin and Dr. Liszt (Dr. Von Bülow), solos for the violin (Herr Ludwig) and violinello (Herr Daubert), with Mdlles. Friedländer and Redeker, vocalists. Owing to a throat attack, Mdlle. Arnim was unable to sing.

Among the miscellaneous concerts were that of Miss Francis, the soprano, at the Royal Academy of Music Room, on the 6th inst., aided by Madame A. Sterling, Signor Scuderi (violin), Mr. John Thomas (harp), Signor Randegger (conductor); the *Matinée* of Signor Urio, the tenor, on the 7th inst., at the house of Major Wallace Carpenter, in Ashley Place, assisted by the sisters the Mdlles. Badia, Miss J. Sherrington, Miss Fairman, Madame De Méric-Lablache, and Mrs. Osborne Williams, Signori Rizzelli and Vergari, and Mr. Shakespeare; the *Matinée* of Mdlle. Janotha, the Polish pianist, also on the 7th inst., assisted by Señor Sarasate and the Mdlles. Badia, in St. James's Hall; that in St. James's Hall, on the 8th inst., when the 'Messiah' was given, under the direction of Mr. Cusins, the solos by Mesdames Lemmens, Mudie-Bolingbroke, and Patey, Miss Thursby, Messrs. Cummings, Wadmore, and Lewis Thomas, with Mr. Hopkins, organist, in aid of the Royal Society of Musicians; the morning concert of Miss Clinton Fynes, the pianist, at 39, Baker Street, with the aid of Madame Varley Liebe and Mdlle. Brouil (violin), with the Misses M. Davies, J. Meenan, Fairman, Messrs. Shakespeare and Thurley Beale (vocalists).

Musical Gossip.

MR. W. CARTER'S Choir will perform in the 'Messiah' oratorio this afternoon (June 15th), for the conductor's benefit, with Mesdames Lemmens and Patey, Miss Meenan, Messrs. Lloyd, Wad-

more, and Signor Brocolini, soloists. The fourth New Philharmonic concert will be given this afternoon (Saturday), with M. Saint-Saëns, pianist.

THE Whitsuntide musical celebrations consisted of a military and ballad concert at the Crystal Palace, a ballad concert at the Alexandra Palace, and a national holiday festival concert at the Royal Albert Hall on the 10th inst., but there were but routine programmes at the three places.

A YOUNG Italian pianist from Pisa, Mdlle. Gemma Luziani, who is not yet ten years of age, and is an honorary member of the Royal Philharmonic Society in Rome, and of the Quartet Society in Turin, has been playing at the Salle Erard in Paris with great success the works of Bach, Beethoven, Mozart, Haydn, &c. She has now arrived in London.

THE acoustic attributes of the Trocadéro Music-Hall, opened on the 6th inst. with a vocal and orchestral concert, have given rise to very opposite opinions, and the discussions in the Paris journals are as lively as those which took place at the inauguration of the Royal Albert Hall. As in all concert halls, the travel of sound is thoroughly eccentric. The works performed were the first part of the Ode Symphony by Félicien David, 'Le Désert'; the Cantata, 'Les Noces de Prométhée,' by M. Saint-Saëns; the Overture and Chorus from M. Duprato's 'La Déesse et le Berger'; the Septuor and March from Berlioz's 'Troyens à Carthage,' and other pieces by M. Louis Lacombe, the late Bizet, &c. M. Colonne was the conductor; the band comprised 106 strings, namely, fifty-two first and second violins, eighteen violas, eighteen violinellos, eighteen double-basses, with the complement of wood, brass, and percussion. The solo singers were Mdlle. Howe, Mesdames Brunet-Lafleur and Boudin-Puisais, MM. Warot, Villaret, jun., Melchissédec, and Ponsard. On the 7th there was a chamber concert in the small hall of the Trocadéro. Pianoforte and organ recitals are given daily on instruments of different makers, who choose their special executants.

THE list of artists engaged by Signor Ciampi, basso-buffo, for the Italian opera season of 1878-9, at Moscow and St. Petersburg, has evidently been formed on economical grounds. Most of the names provoke a smile; the *prime donne* are Mesdames Donadio, Cepeda, Volpini, Gini, Sarda, Cottino, Scalchi, and Ghiotti; Signori Masini, Marini, Bolis, de Bassino, Baragli, and Manfredi, tenors; Signori Padilla, Cotogni, Vasello, Ordinas, dal Negro, Scolars, Raguer, and Ughetti, baritones and basses. The conductor will be Signor Gonla.

THE new comic opera, in three acts, 'Joconde,' the libretto by Heren West and Monet, music by Herr Carl Zeller, a Viennese musician, was favourably received at the Leipzig Opera-house at its production on the 21st ult. The death, at Leipzig on the 22nd ult., of Herr Franz von Holstein, the composer of three operas, 'Der Hadeschacht,' 'Der Erbe von Morley,' and 'Die Hochländer,' is announced.

DRAMA

THE WEEK.

PRINCESS'S.—'Elfinella; or, Home from Fairyland,' a Play, in Four Acts. By Ross Neil.

LYCEUM.—'Vanderdecken,' a Poetic Drama, in Four Acts. By Percy Fitzgerald and W. G. Wills.

OLYMPIC.—'Love or Life,' a Domestic Drama, in Three Acts. By Tom Taylor and Paul Meritt. Dramatized from one of Crabbe's 'Tales of the Hall.'

DUKE'S.—'Little Cricket,' a Pastoral Drama, in Three Acts. Founded on a Love-Story by George Sand.

IN language which is fairly vigorous and appropriate, but has no special claim to poetical beauty, Mr. Ross Neil tells in 'Elfinella' a tender and not undramatic story. The lesson he teaches is that sorrow and death, which men regard as the curses of life, are blessings in disguise, and that a joyous immortality, such as is attributed to fairies, may be profitably exchanged for the

brief life of mortals, glorified as this is by love, and crowned by death, which is the commencement of new and more vigorous life. Rarely before has it occurred to any poet to regard human and fairy natures from this standpoint. According to previous assumption the fairies sought before all things to free the changelings from traces of earth, dipping them, according to Beaumont and Fletcher, "in virtuous wells," for the purpose of setting them

Free

From dying flesh and dull mortality.

Gay makes a fairy protest against the very theory of changelings, and ask,—

Whence sprang the vain conceited lie
That we the world with fools supply?
What! give our sprightly race away
For the dull helpless sons of clay!
Besides, by partial fondness shown,
Like you we dote upon our own.
Wherever yet was found a mother
Would give her booby for another?
And should we change with human breed,
Well might we pass for fools indeed.

An experiment not wholly unlike that Mr. Ross Neil has conducted to a successful termination has also been undertaken by George Sand, in 'Le Drac,' a dramatic story founded on a Provençal belief, and included in the 'Théâtre de Nohant.' The "Drac" is a species of sea deity, a marine Puck. Smitten with love for a peasant girl, he quits his home and takes the shape of a lad who has been drowned. Under this disguise he makes love to the heroine, and is rejected by her in favour of another lover. At first he punishes her. Gradually, however, he is won to the knowledge that the triumph of love consists in self-abnegation. Through the agency of love he is so purified as to win back his fairy virtue, which the association with humanity involved in assuming a mortal shape had clouded.

It is paying Mr. Ross Neil high praise to say that his story is as delicate and fragrant as that of George Sand. It is, moreover, even more dramatic. There is something very attractive in the contemplation of a creature such as the heroine, who, like the Galatea of Mr. Gilbert's fairy comedy, comes upon earth a woman, with everything concerning earth to learn. Seldom, too, has the devotion of love been shown more convincingly than when Elfinella, to whom the very name of death suggests unutterable horror, at last chooses and embraces the destiny from which she shrinks, that so doing she may share the fate of the man she has learned to love. Every phase of her subjugation is shown with dramatic force, and the entire work is made up of material which, judiciously used, would stimulate an audience. That the first production was not a success was mainly attributable to illness on the part of the principal exponent. Miss Heath, who played Elfinella, had long been ill. Her convalescence was far from assured at the time she undertook the task of playing the part. As a consequence she broke down completely, and the slowness of the interpretation was dangerous, if not fatal, to the chance of the piece. This is the more to be regretted as Miss Heath's conception of the character was singularly attractive and poetical, and the wonderment of the creature thus strangely placed was exhibited with remarkable skill. When the whole acting is quickened and the piece is

shortened, a performance such as she will be able to give should attract all lovers of art. Mr. Warner and Miss Dolores Drummond played important characters. The mounting was excellent, and the dresses were singularly picturesque and effective.

In supplying a new version of the legend of the Flying Dutchman and the

Phantom ship whose form
Shoots like a meteor through the storm
When the dark scud comes driving hard,

The harbinger of wreck and woe,

Messrs. Wills and Percy Fitzgerald have adhered more closely to the idealized fable of 'Der Fliegende Holländer' than to the older story which underlies the musical burletta of Fitzball, produced at the Adelphi. Mr. Fitzgerald is, we understand, responsible for the construction of the play, which bears a strong likeness to the libretto of 'Le Vaisseau Fantôme,' and Mr. Wills for the poetical adornment it receives. A grim, mysterious, and impressive play has been produced. Some powerful scenes, to which full justice has been done, are set in the framework of the story; and some language which is at once nervous and poetical is supplied. Like all preceding versions, however, this adaptation loses what is most impressive in the original. There is something about the restlessness of these doomed sailors, hailing constantly the passing vessel, and requesting the crew to take home letters to a world which has forgotten them, that is strangely weird and poetical. The lesson is that of self-devotion,—it might, indeed, be said of self-immolation. From her youth Thekla, the heroine, has felt herself prompted by mysterious solicitation or warning to await some call of fate or duty in connexion with a portrait that has been discovered in her father's house. Weary at length of delay she consents to a betrothal to a handsome young sailor, which is pressed upon her by her father. Before the ceremony is concluded Vanderdecken appears. With no expression of wonderment or of coyness, but, indeed, with a complete possession which conquers every maidenly instinct, Thekla surrenders to the man she has so long expected. Disregarding all human ties, she goes with him on board the

Fatal and perfidious bark,

Built i' the eclipse, and rigged with curses dark,

and accepts at once the task allotted her of dying in order to remove from her companion the curse of sailing on to the Judgment Day, a punishment for blasphemy which nothing but a sacrifice such as she makes can avert.

Here is the essential portion of the story, a scene of a duel between Vanderdecken and Olof, the betrothed of Thekla, in which the young sailor worsts his ghostly rival and precipitates him into the sea, being inserted for the mere purpose of supplying a dramatic situation, and affording room for a "sensational" effect, in which the Flying Dutchman, under a curse like that of Kehama,—

And water shall hear me,
And know thee, and fly thee,

—is rejected by the ocean, and recommences his courtship of Thekla.

It would be easy to show that the treatment of the fable is inferior to the fable itself. Grotesque as it appears, 'Vanderdecken' has genuine power and character. It is,

however, humiliating to see a man who bears a charmed life, and is a victim foredoomed of eternal vengeance, defeated and thrown off a cliff by a purely human antagonist, and then sent back wringing wet to recommence his ghostly but abominably selfish mission. All attempts hitherto made to connect a quasi-domestic interest with the story have been, from the poetical standpoint, failures; and the only part of the play that approaches the terror of the original is the ballad of Mr. Wills, in which the story of Vanderdecken is told. Mr. Irving's appearance was splendidly picturesque and impressive, his aspect in the stronger scenes being absolutely lurid. His performance is, however, wanting in variety, and is marred by the peculiarities which in 'Louis XL' he appeared to have shaken off. If the play succeeds it must be on the strength of its weirdness and the admirable scenery supplied it. Mr. Irving's performance will certainly not rank with his best efforts.

At so much length has Crabbe told the tale of Rachel and her lovers, that Messrs. Taylor and Meritt, in fitting it to the stage, have had little to do but adhere to the incidents they found to their hands. Crabbe's very words are more than once employed, and the sequence of events is the same he supplies. In its outlines the story of the two brothers who loved the same woman, and died assumably by each other's hands, in a combat between gamekeepers and poachers, is true, having been supplied to Crabbe by Sir Samuel Romilly. The curious compact by which the heroine, as the price of saving her lover's life, agrees to marry his brother, whose evidence, which no less price will purchase, can exonerate the poacher from a charge he has previously incurred, is also formed on the original. Beyond fixing the scene of the drama on a portion of the coast between Sussex and Dorset, and introducing a few subordinate characters, there has been little for the adapters to do. They have, however, for the sake of convenience, presented the heroine—whom they have rechristened Hester Midhurst—as the daughter of an innkeeper instead of a cottar; they have lengthened the period between the escape of the poacher from gaol and that in which the rivals again meet; and they have, lastly, killed one of the brothers only at the end; have brought the poacher home, a reformed character, from sea, to which he is supposed to have been shipped by means of a press-gang; have sent him to the scene of combat to protect his brother's life, and not to raise his hand against it; and have made the dying man express penitence for having separated the lovers, and join their hands before he expires. These changes are justifiable enough, the result being a drama which has some strong and thrilling scenes, and an action fairly interesting throughout. The whole is, however, gloomy and monotonous, and the termination is weak, unsatisfactory, and unsympathetic.

Much care has been bestowed upon the new characters introduced. One of these, a cripple, with an absolutely demoniac delight in mischief, is very forcibly conceived by the authors, and not less forcibly played by Mr. Pateman. Launce Midhurst, the publican, with his irrepressible sympathy with the poachers and smugglers, and Peter Foxcote, a travelling pedlar, are all clever and lifelike. Mr. Neville as the poacher, and Mr. Billington as the game-

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keeper, presented forcibly the two brothers; Mrs. Billington playing the heroine, and Miss Kate Phillips an attendant. The interpretation by these artists, by Mr. Forbes Robertson and Mr. Flockton, was quite satisfactory. The chief drawback to the success of the piece is the total absence of that lighter element the public affects in melodrama; its chief merit consists in the manner in which the life of a hundred years ago is reproduced.

Mr. Mortimer's version of 'La Petite Fadette' of George Sand, produced at the Duke's Theatre, differs from previous and well-remembered adaptations of the story in being taken from the novel, or from the play founded on it by MM. Anicet-Bourgeois and Ch. Lafont, instead of the German adaptation by Madame Birch-Pfeiffer. It gives a fair rendering of the characters and language of the original. The characters are not, however, with one or two exceptions, well played. Miss Lydia Cowell, as the heroine, showed a decided appreciation of the creation of George Sand, together with very distinct powers of acting. The 'Tender Chord,' of Mr. Mortimer, has also been revived at this theatre, with Miss Brennan in her original part of the heroine.

Dramatic Gossip.

On Tuesday, the 25th of June, Miss Glyn will commence at her house, 13, Mount Street, Grosvenor Square, a series of Shakespearean readings, to be repeated on following Tuesdays to the end of July and on one Friday, July 12th. The plays given will consist of 'Romeo and Juliet,' 'Hamlet,' 'Macbeth,' 'Merchant of Venice,' 'Antony and Cleopatra,' 'King John,' and 'Measure for Measure.' Miss Stringfield, a pupil of Miss Glyn, will on each occasion recite a poem.

THE farcical comedy of 'Flirtation' has been revived at the Globe Theatre, with Mr. Righton in his original part of the amorous and fire-eating major, and is followed by the burlesque of 'My Poll and my Partner Joe,' with Mrs. John Wood as the heroine and Mr. Righton as Black Brandon.

For Mr. Terry's benefit, on Wednesday last, 'My Preserver,' by Mr. H. T. Craven, and 'Kerry; or, Night and Morning,' adapted by Mr. Boucicault from 'La Joie fait Peur,' were given. As Kerry, the Irish servant, in the piece last named, Mr. Terry showed that he has, in addition to his comic gifts, a distinct power of pathos. Miss Ada Cavendish resumed her original part of Blanche, the wife Mr. Boucicault has substituted for the mother of the original.

'HAWKE'S NEST,' a drama by Mr. Joseph Mackay, produced at the Park Theatre, is a fairly effective and melo-dramatic version of an episode in Charles Lever's novel of 'One of Them.' It might, with trifling alterations, hope for a success at a West-End house.

M. CHABRILLAT, the new manager of the Ambigu-Comique, is said to propose opening this theatre with a version of 'L'Assommoir' of M. Zola. The last experiment of M. Zola in the direction of drama, 'Bouton de Rose,' produced at the Palais Royal, was far from successful, as the piece did not hold possession of the stage for a week. It is difficult to see what dramatic use can be made of a story like 'L'Assommoir,' which has no more pretension to be dramatic than it has to be prudish.

THE receipts for the *droits d'auteurs* in the Parisian theatres for the past year are 1,736,520 francs 36 centimes. This is almost 26,000 francs in excess of the previous year.

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